

DOCUMENT RESUME

ED 163 493

CS 204 564

AUTHOR Schultheis, Miriam, Comp.; Pavlik, Robert, Comp.
 TITLE Classroom Teachers' Manual for Bibliotherapy.
 INSTITUTION Institute for the Study of Bibliotherapy, Inc., Fort Wayne, Ind.
 PUB DATE 77
 NOTE 95p.
 AVAILABLE FROM Benet Learning Center, 724 West 4th Street, Fort Wayne, Indiana 46808 (\$4.15 plus \$0.60 handling)

EDRS PRICE MF-\$0.83 Plus Postage. HC Not Available from EDRS.
 DESCRIPTORS Adolescent Literature; *Audiovisual Aids; *Bibliographies; *Bibliotherapy; *Childrens Books; Childrens Literature; Elementary Secondary Education; *English Instruction; Guidelines; Individual Development; Learning Activities; *Literature Appreciation; Questioning Techniques; Student Interests; Student Needs; Teaching Techniques

ABSTRACT

A practical approach to using bibliotherapy in the classroom is presented in this manual. Among the materials included are discussions of definitions and dynamics of bibliotherapy, qualifications of a bibliotherapist, objectives and benefits of bibliotherapy, values of individual and group bibliotherapy, and basic human needs; suggestions for activities to aid in determining student needs and interests; a proposed procedure and a plan sheet for bibliotherapy; suggestions for using questioning techniques in class discussions, rewriting reading materials to lower their readability level, and excerpting materials; and descriptions of follow-up activities. The manual also provides lists of children's books that deal with physical appearance, emotions and character traits, family relationships, and socioeconomic problems; lists of audiovisual materials that can help develop conceptual understandings, positive attitudes, and communicative skills; and bibliographies of relevant readings. An appendix presents sample lessons and questions to help students learn about themselves.
 (GW)

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CLASSROOM TEACHER'S MANUAL FOR BIBLIOTHERAPY

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ACKNOWLEDGMENTS

The WRITING COMMITTEE wishes to express their gratitude to the following persons, who have been supportive of their efforts, and without whom they could not have completed this project of compiling a MANUAL FOR BIBLIOTHERAPY.

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PREFACE

"Bibliotherapy? What in the world is he talking about?" This thought went through the minds of a group of Scottsbluff teachers attending a class at the University of Northern Colorado. Later they compared notes. They felt it was a worthwhile technique, a way to enhance the self-concept of pupils in their schools.

These teachers approached Dr. Robert Pavlik, the professor who first mentioned the concept. "What can we do to introduce Bibliotherapy to teachers in our district?" they asked.

Workshops were set up to further explain Bibliotherapy. During the sessions the idea of writing a Manual for Bibliotherapy was conceived. Sister Miriam Schultheis, summer faculty at U.N.C. and an authority in Bibliotherapy, joined Dr. Pavlik in more follow-up workshops to compile a manual. They wanted the manual to be a practical approach for classroom teachers wanting to implement this technique.

The Scottsbluff teachers are proud of the manual they compiled through cooperative efforts and valuable time. Since no other manual like this is available, this is a "first".

If you are not interested in meeting the NEEDS of pupils in your classes;

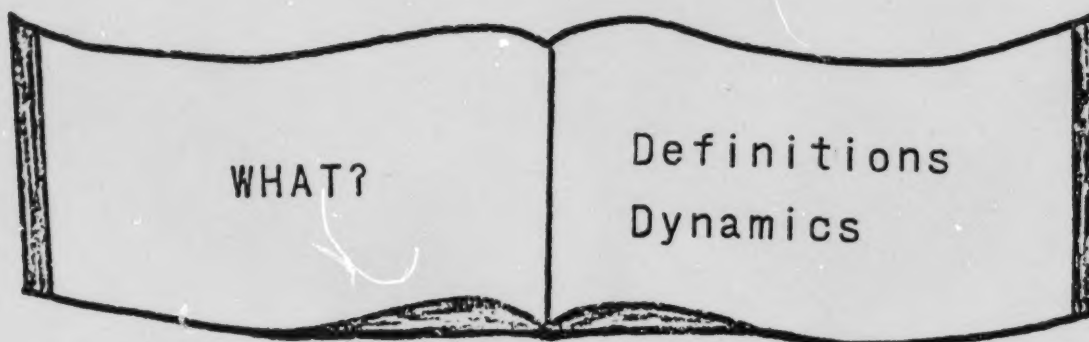
If you are not concerned about pupils in your classes;

If you are not concerned about those pupils who have a low self-concept;

If you are concerned only with the cognitive, not the affective domain;

This book is NOT for you!

Diane Chambers



Have you ever wondered how you the classroom teacher can contribute to developing behavior? Bibliotherapy is one answer. All people face problems. Bibliotherapy presents ways for the individual to handle the problems encountered in normal development. This is the approach within reach of the classroom teacher. This section contains definitions and dynamics of bibliotherapy. What is bibliotherapy? How does it work?

DEFINITIONS

According to Sister Miriam Schultheis, bibliotherapy is a form of "storybook guidance." Through bibliotherapy a child may identify with a character in a story who has similar problems. The child may then understand himself and become aware of the problems of other children. Beyond this, bibliotherapy is an avenue by which teachers can learn more about the children they teach. They can try to stimulate children's interests in reading by providing books relevant to the problems they face today.

Following are some usable definitions of bibliotherapy:

1. "storybook guidance," Sister Miriam Schultheis in A Guidebook for Bibliotherapy, 1972.
2. "getting the right book to the right child at the right time about the right problem," Sara W. Lundsteen in Elementary English (April 1972).
3. "treatment through books," George Spache in Good Reading for Poor Readers, 1968.
4. "psychology through literature-reading used to help solve or prevent problems," Adolph R. Stadel in Ohio School (April 1964).
5. "therapeutic reading in which children find duplications of their own problems and observe how children similar to themselves face their difficulties," Matilda Gailey in Reading in the Language Arts, 1964.
6. "process of guiding a person in his use of books in order to help him meet his needs and to foster personal adjustment," Sister Marlene Dimmerling O.P. in A Program of Bibliotherapy For An Eighth Grade Class at Christ The King School, Columbus, Ohio, Master of Science in Education Research Project, August 1971. (Unpublished, University of Dayton)

Bibliotherapy is not a panacea. There is no guarantee that literature will influence the reader. Even if an influence exists, there is no guarantee it will be in the desired direction. Therefore, classroom teachers need to be aware that bibliotherapy does have its limitations.

DYNAMICS

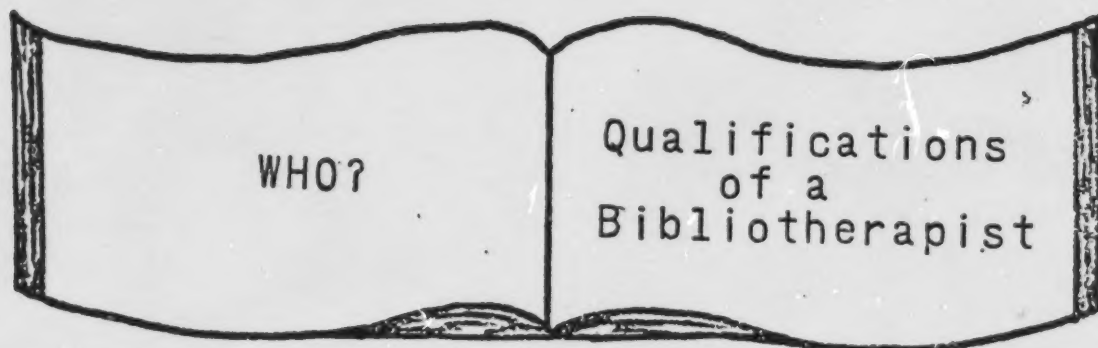
To the committee members, the bibliotherapeutic process consists of the following four general stages:

1. Identification - First the reader sees the characters, the setting, or the situation as real, even personal.
2. Catharsis - As a result of this identification, the reader may relax knowing that others have similar questions or problems.
3. Insight - The reader can now achieve new insight into his/her problems or questions as he/she reads how someone else solved the problem or answers the question. The reader then reads with the realization that something can be done and that his/her solutions are not the only solutions possible.
4. Application - The reader applies new insight towards personal development.

The dynamics of bibliotherapy has been explained by Cianciolo as identification, cathartic effect, and insight.

"Identification or the act of affiliating some real or fictional character in literature with oneself or associates, is an almost universal experience of young readers. The cathartic effect occurs as the reader achieves identification with the character who works through his problem and releases his emotional tension. The book's solving of the emotional situation provides a purge for the emotions of the reader. When the reader realizes his identification with book characters, he is able to see the motivation of his own behavior more clearly. Purged of some of his own emotional tension, the way is cleared to make a more intellectual approach to his problem. Thus, there is an integration of intellectual perception and emotional drive and the final component of the process of bibliotherapy, namely insight, is achieved." (Cianciolo: 6)

Various definitions of bibliotherapy have been explored, and the dynamics of the bibliotherapeutic process have been discussed. Next the qualifications of the person who is interested in using this technique will now be considered.



Can any classroom teacher be a bibliotherapist?
Are certain qualifications necessary before one can
successfully use bibliotherapy in the classroom?

Read the following pages and you will find that
you, the classroom teacher, can effectively use biblio-
therapy if you are concerned about the individual. The
classroom bibliotherapist uses a humanistic approach
in teaching.

QUALIFICATIONS OF A CLASSROOM TEACHER BIBLIOTHERAPIST

The role of the classroom teacher is that of a guide --

1. Guide to a source of understanding.
2. Means of asking provoking questions.
3. Bridge between understanding separate ideas and seeing relationships that form a total picture.

The relationship that builds between the individual and the bibliotherapist should bring about a greater appreciation for and function of the latent inner responsibilities for the individual to do the above.

The classroom teacher has many of these personal qualities:

1. Is emotionally stable, able to channel personal feelings, and exercise mature judgment.
2. Genuinely enjoys working with people.
3. Inspires confidence and respect.
4. Is a good listener.
5. Is willing to become familiarized with the community and its ethnic groups.
6. Is able to empathize with the misfortunes, anxieties, and shortcomings of others and refrain from moralizing, threatening, promising, and commanding.
7. Is interested in helping others understand themselves and deal effectively with their own problems.

The classroom teacher has many of these skills:

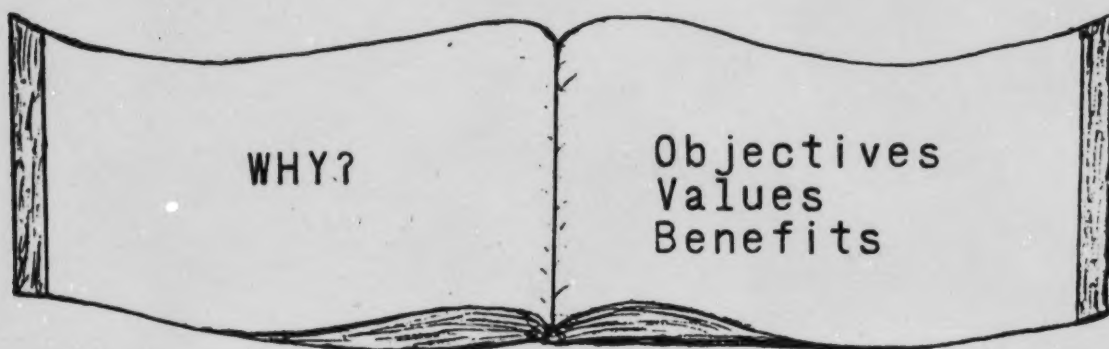
1. Recognizes the spiritual, emotional, and personal rights of others.
2. Establishes a healthy rapport with others.
3. Is able to establish an honest and trusting relationship and is a good listener.
4. Functions smoothly in the practice of social amenities.
5. Accepts the reader without prejudging, humiliating, or violating feelings or needs for privacy.

6. Has the ability to critique a book to determine its possibilities for therapy.
7. Guides and encourages others in the selection of books allowing freedom in selection and interpretation.
8. Senses possible dangers or problems in therapy.
9. Determines how much and how long a person should read to help him/her cope with his/her problem.

The classroom teacher has considerable knowledge in these areas:

1. Recognizes the various stages of physical, emotional, and mental development.
2. Has knowledge and understanding of the different ethnic groups with whom he/she works.
3. Knows what literature is available and keeps material current.
4. Judges the readability of books and the ability of the reader.
5. Knows the books recommended, having read the book in its entirety.
6. Is aware of possible reactions to the books.
7. Evaluates and directs follow-ups and plans experiences which help the reader to face problems realistically, squarely, and honestly, and to carry out the needed catharsis.
8. Reviews and evaluates the program.

"Bibliotherapy in practice varies with the vision of the bibliotherapist and the specific goals and character of each group. Approaches, selection of material, methods of conducting the group, and goals vary with the individual therapist." (Hynes: 8)



Teachers search for ways to guide the development, self-concept, and identity of their pupils. In education the concern is not only the absorption of the material but also the emerging of a better self.

Books and bibliotherapy are readily available to all teachers. Included in this section are objectives, values, and benefits that may accrue from the use of bibliotherapy. Also included in this section are reactions to some books that adults felt influenced their lives.

OBJECTIVES

The Classroom teacher who uses bibliotherapy needs to have a specific objective in mind. The teacher suggests books either to gain greater insight into an individual's self or to promote better understanding of others. However, before a bibliotherapist can determine the objective, he/she must know the individual and his needs or the composition of the group.

The following clarify the purposes for which bibliotherapy can be used.

1. To develop the self-concept of the reader.
Two questions need to be raised in this respect:
 - a. Is the person in need of change - from a negative to a positive image?
Suggested Books:
Screwball, by Alberta Armer.
Boy finds how good it is to be himself.
The Unmaking of Rabbit, Constance C. Greene. Viking Press, 1972. Lonely boy realizes life is what you make it.
 - b. Does the person have a good feeling about himself/herself, but wishes to further growth?
The Greatest Thing Since Sliced Bread, by Robertson. Putnam, 1965. A struggle toward self-identity.
2. To increase or develop understanding of human behavior and motivations.
Suggested Books:
The Little Fishes, by Eric C. Haugaard. Houghton Mifflin, 1967. Finding happiness even in worst misery.
My Brother Stevie, by Eleanor Clymer. Harper Row, 1967. When Stevie receives love and understanding, his life is changed.
3. To develop an honest self-appraisal.
Suggested Books:
Queenie Peavy, by Robert Burch. Viking Press, 1966. Queenie decides truth and reality are more important than roughness and pretense.
D. J's Worst Enemy, by Robert Burch. Viking Press, 1965. Problems at home and with peers.
4. To provide a way of finding interest outside the self.
Suggested Books:
Kelly's Creek, by Doris B. Smith. Thomas Y. Crowell Co., 1975. A nine-year-old perceptually handicapped boy finds relief by daily visits to a marsh where he learns about marine life and where his feelings of failure fade into the background.

The Loner, by Esther Wier. David McKay, 1963.
No family, no name, until adopted by Boss.

5. To aid in fulfilling needs.

Suggested Books:

Charlotte's Web, by E. B. White. Harper Row, 1952.

Loneliness, loyalty, and friendship.

Krity's Courage, by Charles Geer. Harcourt Brace, 1965.

Learning to accept oneself and live with reactions of those around her.

6. To help relieve emotional/mental pressures.

Suggested Books:

Miracles on Maple Hill, by Virginia Sorensen. Harcourt Brace, 1956. Father finds relief from psychological pressures.

Let the Balloon Go, by Ivan Southall. St. Martin, 1968.

Spastic, overprotected by family and friends, accomplishes a feat that brings respect.

7. To aid in showing that the reader is not the first or the only one to encounter a problem.

Suggested Books:

It's Not the End of the World, by Judy Blume. Bradbury Press, 1974. Efforts to keep parents from divorce fails.

Remember the Valley, by Nora Benjamin. Harper Row, 1951. Parents divorce; distrust.

8. To help the reader see that there is more than one solution to a problem.

Suggested Books:

Chris, by Carol Hoff. Follett, 1960. Being a bully is not the only way to get attention and find a friend.

Call It Courage, by Armstrong Sperry. Macmillan Co., 1940. Overcoming fears.

Don't Take Teddy, by Somme McKinnon. Charles Scribner's Sons, 1967. Retarded brother.

9. To help the reader realize human rather than material values.

Suggested Books:

The Year of the Raccoon, by Kingman Lee. Houghton Mifflin, 1966. Father's efficiency supercedes love and ordinary family life.

The Pearl, by John Steinbeck. Viking Press, 1947.

Finding a treasure creates a desire for better living conditions which almost destroys happy family life.

Salt Is Better Than Gold, by Stepan Zavrel. Abelhard, 1968. Princess is sent from castle with small bag of salt and told not to return until it is worth more than gold.

10. To provide facts and knowledge needed in solving a problem.
Suggested Books:
If It Weren't for You, by Charlotte Zolotow. Harper Row, 1966. Weighing advantages with disadvantages of having a younger brother.
The Hating Book, by Charlotte Zolotow. Harper Row, 1969. Finding the truth clears up misunderstanding.
Follow My Leader, by James B. Garfield. Scholastic, 1957. Steps in adjusting to blindness.
11. To encourage planning and executing a constructive course of action.
Suggested Books:
The Big World and the Little House, by Ruth Krauss. Harper Row, 1956. "A home is the way you feel about a place."
School Bell in the Valley, by Natalie Carlson. Harcourt Brace, 1963. Problems of not having an education are greater than proper training.
12. To help in discussing problems more freely.
Suggested Books:
Ann Aurelia and Dorothy, by Natalie S. Carlson. Harper Row, 1968. Living with foster parents and meeting a real friend.
A Taste for Blackberries, by Doris B. Smith. Scholastic, 1974. When his best friend dies from a bee sting, a boy finds ways to cope with the loss.
13. To aid in understanding and accepting attitudes and expectancies of the cultural or social group.
Suggested Books:
Davey, by Rubylea Hall. Duell, Sloan and Pearce-Meredith Press, 1951. Snubbed and mistreated because of status and lack of education.
Rain, Reddy, Run, by Betty Biesterveld. Thomas Nelson and Sons, 1962. Ridiculed as a migrant.
14. To provide some standards of behavior and attitudes that will help the reader adjust to problems faced.
Suggested Books:
Your Handicap--Don't Let It Handicap You, by Sarah Splaver. Messner, 1967. Focuses on opportunities and abilities rather than disabilities of those afflicted.
Questions Teen-Agers Ask, by Sheila Daly. Dodd, Mead, 1963. Answers are direct and sensible.

VALUES AND BENEFITS

The values and benefits cited below show how the objectives can be met.

In an article in The Reading Teacher, Caroline Shrodes (14) suggested values "grow out of the discovery of all of the facets of their personalities, the talents, curiosity, skills, and aspirations" of the individual. The imaginative writer contributes to this.

In his research on voluntary reading, Weingarten found that young people benefit from reading in the following ways:

1. By attaining an understanding of themselves.
2. By attaining gratification in a worthy concept of the self.
3. By recognizing an ideal person suitable for emulation.
4. By understanding other people's motivations.
5. By noting other people's solutions to their problems.
6. By seeing that their own problems are not unique.
7. By acquiring perspective on their own problems.
8. By finding solutions for their own problems.

(Weingarten 17)

Cianciolo further supports the values and benefits of bibliotherapy, as expressed in the following:

1. Acquires information and knowledge about the psychology and physiology of human behavior.
2. Lives up to the injunction, "Know thyself."
3. Becomes extraverted and finds interest in something outside oneself.
4. Effects a controlled relief of unconscious difficulties.
5. Uses the opportunity for identification and compensation.

6. Clarifies difficulties and acquires insight into one's own behavior. (Cianciolo 6)

The values and benefits of bibliotherapy depend on the reader's ability to see the relationship between the book world and the real world. The following true anecdotes show how reading has influenced the lives of certain individuals.

SIGNIFICANT EXPERIENCES WITH BOOKS

I

As I think over my early experiences with books, I can recall two experiences that stand out because of their emotional impact. Curiously, both encounters involve books that were read to me. There may well be something significant about a shared contact with a book.

The first of these experiences is the reading of Black Beauty. My mother adored the book, and it was read to us once or twice a year from the time we were able to listen. We looked forward to these occasions with as much anticipation as usually accompanies the coming of the circus. My mother had an innate gift for reading dramatically, even though she had little formal education beyond the eighth grade. So we really identified with Black Beauty and the various owners, good and bad. I'm sure much of our perception of human strengths and weaknesses grew out of these readings.

The second book that had a lasting impact was Green Gables, which was read to us by our teacher. I was about ten years old. She too was not a highly educated teacher but had a great flair for making a story live. I identified with Anne totally and could not wait for the next chapter. One of my most vivid memories is that when we came to the chapter about Matthew's death, the teacher could not read it and she called on me to read it for her. My emotion of sadness over the death was less strong than my emotion of intense pride at being chosen to "pinch-hit" for the teacher.

To me these two remembrances underscore the importance of reading aloud. I was perfectly able to read books for myself from the age of five, yet my most remembered encounters are of books read to me.

II

The woods are lovely, dark, and deep;
But I have promises to keep;
And miles to go before I sleep.

I didn't learn this poem in English class. I memorized it long before when I read the three related books of Dr. Tom Dooley: Deliver Us From Evil, Edge of Tomorrow, and The Night They Burned the Mountain.

Tom Dooley's books showed a fantastic sympathy and sensitivity to other people. He had something practical and useable to other people. Upon realizing that medicine wasn't my thing, I decided to teach. Those books also encouraged me to spend a year in Vista. His books remind me over and over again that I, too, have something to offer others. He practiced medicine and I'm teaching with lots of promises to keep and miles to go before I sleep.

III

A reluctance to pet and fondle a dog was interpreted by a teacher as a fear of dogs. She assigned the reading of Beautiful Joe. Actually my feeling towards dogs was the result of seeing my dog mauled and killed by a pack of dogs in our front yard. I resented the assignment, and as I read, I relived the moments of horror that I had witnessed earlier. The hurt was intensified, not relieved.

IV

I often suspect there are more failures and half-successes in both personal and professional life because of attitude than any other single reason. After having read I'm OK, You're OK by Thomas A. Harris, I am convinced. "Success," (whatever that is), is largely dependent upon one's ability to cope successfully with life experiences as they develop. It's hard to describe the practical impact this book has made in my life. It has helped me in major ways. Next to the Bible, it is my "bible."

V

All of my life I have enjoyed reading books. However, the only book that has influenced my life is the Bible.

VI

Until I was about 10, the only good impression that I had of Indians was from the picture of the Big Chief tablets that we used in school. The rest of my thinking was colored by expressions such as the following: Bloody Savages. Indian giver. Dirty thieving Indian. The only good Indian is a dead Indian.

Nothing that I heard or read gave any different picture of the red race. When I first met Indians, I was terrified. My father gave me a book to read that changed my entire attitude. The book, Ploughed Under by Wolf Killer, with an introduction by Theamba, is the story of an Indian Chief as told by himself.

As a result of reading Ploughed Under, I did not hesitate to make friends with Indians in the U. S. Armed Forces and found that these were some of the firmest friendships I have ever had.

VII

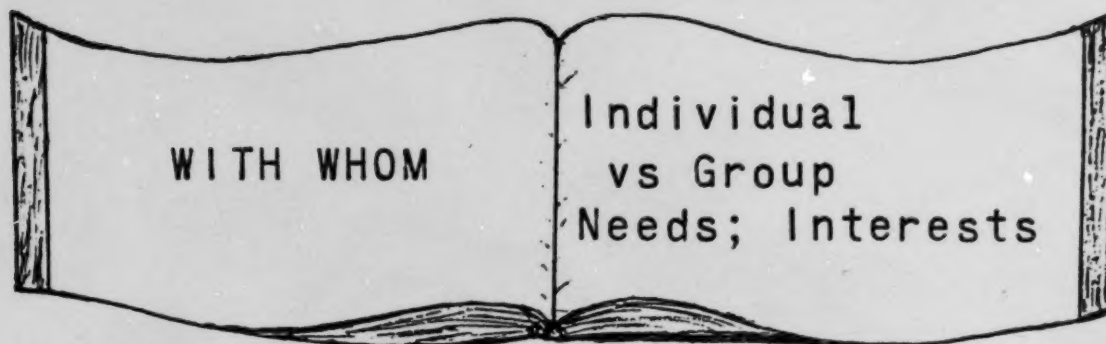
The theme is that of the misunderstood creator, the beautiful mind that was never discovered, but instead was cast away and ridiculed. Two books that I have read and loved have followed this theme -- stories of real people whose brilliance was not appreciated until after death. A Lust for Life, the story of Vincent Van Gogh and The Bell Jar, the autobiography of Sylvia Plath, are the two books which have influenced my life and my teaching.

How many young Vincents and Sylvias do you suppose pass through the school systems each year? How many times do I feel that I'd be better understood if I were long dead? I believe it is still happening, and the book excited within me a determination to be more understanding of those who seem to be on a "different wave length." The stories make me feel guilty for the coolness shown the artist and the poet.

Many more instances could be cited. Books have been influential in forming lives, in changing lives. Perhaps each teacher who uses this manual can add his/her own "significant book" to the list.

This section has listed a number of objectives, situations in which bibliotherapy can be used effectively. Values and benefits of using bibliotherapy are further explained.

In the following pages guidelines for using bibliotherapy with an individual or with groups of children or students are discussed. Many helpful suggestions are given to aid teachers who are using this technique.



One fundamental need of every individual is to discover he/she is not alone, that others have faced the same problems. Through literature he/she can gain flashes of insight into his/her problems, and gain a better understanding of self and others. (Sebesta & Iverson 13)

A very effective way to introduce bibliotherapy is through group guidance sessions. Classroom teachers, because of school setting, will find this method more appropriate. However, the bibliotherapist will be aware of each person and know when it is better to approach the individual on a one-to-one basis.

GROUP and/or INDIVIDUAL

Usually a teacher chooses group rather than individual bibliotherapy. Members of a group have common developmental needs and interests. The individual may gain insight in a group without being singled out.

In a bibliotherapy group the interaction between or among participants enlarges perceptions and insights and hopefully leads to enrichment and self-knowledge. (Hynes: 8)

Time is also a factor. A teacher has many pupils and a limited time. Grouping provides more opportunities for bibliotherapy.

The grouping procedure the teacher uses will depend largely on the following three variables:

1. Personalities of the individual pupil or pupils
2. Teacher
3. Particular topic under discussion

The teacher will group for one of the following purposes:

1. Discussing a "common" book
2. Interests
3. Needs
4. Sharing experiences

The most important consideration is that everyone feels comfortable in the particular grouping procedure. The teacher sitting with the group is a valuable means of creating a comfortable atmosphere.

In some cases it becomes necessary to work with an individual to meet that individual's needs. Sometimes an individual seeks out the teacher for help. He/She may need and desire individual attention. Working with an individual can help to build the individual's self-concept and problem-solving ability.

There are times when a teacher is not qualified to work with a child. Teachers need to recognize when a problem is so severe that the child needs referral to one specially trained to deal with that problem.

The following lists of potential values of group and individual bibliotherapy will help the teacher decide which procedure to use.

Potential Values of Group Bibliotherapy

1. The sharing of common experiences may lessen anxieties.
2. Grouping may create an atmosphere of belonging.
3. The center of attention is not focused on one individual.
4. The grouping process may lead to individual insight. The individual may choose to contribute or may just benefit from the contributions of others.
5. Self-concept may be improved by belonging to a group.
6. Working with others may aid the individual's social development.
7. Group encounter may provide a different perspective to existing concepts.
8. Grouping may promote the understanding of the problems of others.
9. Grouping may facilitate the acceptance of others, regardless of differences.
10. Sharing books and experiences may motivate the individual to read.

Potential Values of Individual Bibliotherapy

1. The individual has the security of knowing that someone cares enough to listen.
2. The individual comes to the realization of his own personal worth.
3. The ideas of the individual are accepted and respected even though they may not conform to the ideas of those around him.
4. Rapport between the individual and the teacher is established.
5. Some individuals feel freer to express themselves in a one-to-one situation.

NEEDS

In beginning the bibliotherapy process the teacher needs to know enough about the individuals to suggest appropriate literature. For this reason teachers do not begin bibliotherapy the first month of the school year. The teacher requires time to identify the pupil's needs and interests.

Discussions of needs by Maslow, Crosby and Arbuthnot can aid the teacher in identifying and categorizing pupil's needs. This is then used for grouping and in selecting objectives and appropriate materials.

Maslow's theory of basic human needs, gives an enlightening view of the reader's place in society. It is based on knowledge of psychology, anthropology, and the humanities. "Culture," he wrote, "can be basic need-gratifying rather than need-inhibiting." As one aspect of culture, literature and the other humanities can help the individual fulfill his needs in ways that energize the culture. (Maslow 12)

Maslow identified the following basic needs:

1. Physiological needs. These are the most basic because they mean physical survival. For the man who is extremely and dangerously hungry, no other interests exist but food. But Maslow believed that once physiological needs are fulfilled, they do not remain powerful influences on behavior.
2. Safety needs. For a child, this may mean a predictable world up to a point: A world that permits excitement and exploration but within the necessary level of safety.

3. Belongingness and love needs. These needs involve both giving and receiving love. The love relationship need not be sexually based, as Freud would have it, but it must include mutual trust.
4. Esteem needs. These include self-respect as well as the respect of others.
5. Self-actualization needs. It is the need to become everything that one is capable of becoming. By learning the process whereby this need is fulfilled, the individual is not unduly hampered by fear or by the temporary absence of other need fulfillment. Energy originates from and is directed toward the process of self-actualization.
6. The need to know and understand. Interestingly, Maslow postulates a human curiosity drive quite independent of other needs.
7. Aesthetic needs. Maslow found that in some individuals, the need for beauty was very deep, and ugliness was actually sickening to them.

Maslow believed that these needs, operating concurrently, motivate human behavior. Further, they form something of a hierarchy of lower and higher needs, requiring that individuals satisfy needs for physical well-being, safety, and love before they can attain respect and self-actualization. Although Maslow did not perceive higher needs in infants, he nevertheless theorized that child development entails attempts to fulfill the entire range of needs. (Sebesta and Iverson 13)

Student Checklist by Sister Miriam Schultheis, Ed.D. was removed due to copyright restrictions. Copyright 1972 by Psychotechnics, Inc., Glenview, Illinois 60025

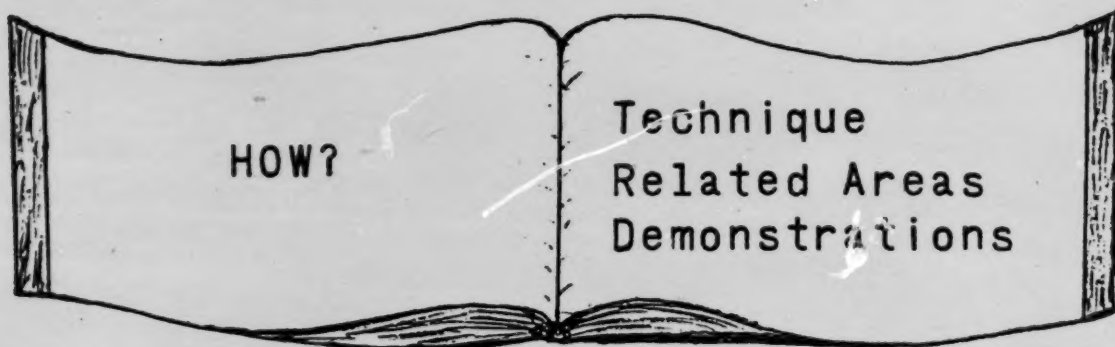
Crosby suggested the following factors as significant needs of children:

1. The need to belong;
2. The need for affection and love;
3. The need for at least a minimum of economic security;
4. The need for recognition and respect;
5. The need for achievement;
6. The need for understanding the world about them;
7. The need for freedom from excessive feelings of fear. (Schultheis 15)

Arbuthnot listed the basic needs under these headings:

1. The need for security: material, emotional, intellectual, and spiritual;
2. The need to belong--to be part of a group;
3. The need to love and to be loved;
4. The need to achieve--to do or be something worthy of respect;
5. The need for change--play, escape, laughter;
6. The need for aesthetic satisfaction--the need to adorn, to make beautiful, and to enjoy beauty, a nebulous, hard-to-define hunger for order, beauty, and harmony. (Arbuthnot 2)

A look at the basic needs provides a better understanding of misbehavior by revealing whether a need is unmet. An unmet need is frequently the cue for misbehavior. (Schultheis 15)



"The right book for the right child at the right time" is the motto of the Children's Services Division of the American Library Association. In a nutshell this is the introductory procedure in bibliotherapy. An indepth follow-up extends identification and catharsis to insight and application.

This section contains materials helpful in planning and implementing this presentation.

Method of Procedure

Bibliotherapy is not just presenting a child with a book. It takes time on the teacher's part to develop an effective approach. The literature must be carefully chosen based on the needs and interests of the group and individual. Appropriate follow-up activities accompany reading. Teacher evaluation provides analysis of the experience.

The outline and the plan sheet are included to assist the teachers as they venture into bibliotherapy.

I. Preparation

A. Right child

1. Know the pupils and identify their needs
2. Determine if presentation is to be on a group or individual basis, anticipating possible reactions and outcomes

B. Right book

1. Choose book pertinent to problem
2. Read book in its entirety before suggesting it
3. Follow plan sheet for bibliotherapy (see following page)

C. Right time

1. Provide setting, create interest and motivate through use of kits (such as Diso Kit), pictures, filmstrips, and/or discussion
2. Decide if book is to be read to or by the pupils

II. Assimilation

A. Teacher responsibilities

1. Proceed with group or individual, according to needs
2. Empathize and listen, avoid moralizing, preaching, humiliating, or zeroing in on an individual child

3. Respect the rights and privacy of the pupil; keep responses confidential
4. Realize pupil needs time to assimilate ideas; do not expect immediate, visible results

B. Teacher guidelines

1. Retell story, highlighting human relationships relevant to needs
2. Identify with characters, probing feelings and changes in behavior
3. Relate events and characters in material to real life
4. Provide opportunity to explore and predict outcomes and consequences of behavior or feelings of characters
5. Arrive at a generalization about the consequences; determine if relevant in lives of pupils
6. Discuss alternatives (Dimmerling 7)

III. Evaluation

A. Course of action: child oriented

1. Determine if need still exists and/or is being met
2. Continue with present material, adding material if needed and available
3. Alter approach if advisable

B. Course of action: teacher oriented

1. Make new materials available
2. Regroup
3. Review questioning techniques and activities

Plan Sheet for Bibliotherapy

Grade _____ Number in class or group _____

Description of class or individual problem (s):

Statement of objectives or purposes:

Story Title: _____

What parts or situations of the story are particularly appropriate?

Use complete story or only parts? Which parts?

Class period you will use the story: Language arts _____
reading _____ literature _____ social studies _____ other _____Use of story planned for: total group _____ specific
individual _____ small group _____ total group but for an
individual _____ other _____.Plans for presenting the story:

Readiness activity (setting the purpose)

Reading (can include discussion)

Follow up activity

Evaluation:Questions, comments, or reactions made by the group
or individual. Note how they reconstruct the story, how
they decide on alternatives, or if any transfer was made
to their world. Make any suggestions for changes in
planning or approach for further use of the story or book.

(Chambers 5)

QUESTIONING TECHNIQUES

The genius of communication, according to Carin and Sund, is the ability to ask appropriate questions and to listen. How one states the question is so important for igniting the thinking, creative processes. The art of good questioning is not easy to develop, but it makes one a better person, a better teacher, a better bibliotherapist.
(Developing Questioning Techniques, by Carin and Sund, 2)

FEELING QUESTIONS

As important as it is that children should recognize and deal with feelings within themselves, equally as important is recognition of feelings of others and the alternatives available for creating acceptable feeling responses. Without creating an atmosphere of soul searching, the teacher may pose certain questions to the class in an effort to establish how one would like to feel and have others feel toward one. The following questions could be suggested as class discussions and become the basis for classroom charts or posters. Also, these questions give the teacher an excellent opportunity to reinforce the ideas through praise and recognition.

Suggested questions for discussion:

1. How could you tell someone you don't agree, in a way that is not mean?
2. How could you tell someone you don't like what they did, in a way that is not mean or hurtful?
3. How could you tell someone you don't like what they said to you, in a way that is not mean?
4. How could you tell someone they are not sharing, in a way that will not hurt their feelings?
5. What could you say to someone who has lost in a game?
6. What could you say to someone who has made a mistake?
7. What could you say to someone who got in trouble?
8. What could you say to someone who is angry at you?
9. What could you say to someone who is afraid?
10. What could you say to someone who is embarrassed?
11. What could you say to someone who is crying?
12. What could you say to someone who is laughing at you, in a way that is not mean?

Note: Taken from Summer Institute, Maryland State Department of Education
Self-Control Curriculum, Stanley Fagen & Donald Stevens

THE PROFUNDITY SCALE

The Profundity Scale is used as a basis for developing questions. Most stories will have questions from more than one plane. The planes become progressively more advanced. Adjust questions to the age and development of a pupil or class. In the following planes, questions are based on Charlotte's Web.

Physical Plane

Reader is concerned with the physical actions of the characters.

What did Wilbur carry home from the fair in his mouth?

How many of Charlotte's babies stayed to live with Wilbur?

Mental Plane

Reader is concerned with the physical and intellectual actions of the characters.

Why did Fern's father want to sell Wilbur?

What steps did they take to get Wilbur to the fair?

Moral Plane

Reader is concerned with physical and intellectual actions of characters in light of an ethical code.

Do you think it was right for Charlotte to trick the Zuckermans with her messages in the web?

Was Fern's father right to want to kill the "runt"? Why?

Psychological Plane

Reader is concerned with the psychological forces influencing the character's physical and intellectual actions in light of an ethical code.

Why was Templeton so selfish?

Why was Charlotte nice to Wilbur?

Philosophical Plane

Reader is concerned with the "Universal Truth" expounded by the author through the physical, intellectual, and ethical behavior of the characters under the influence of psychological forces.

Why did Charlotte write the messages in the web?

Why was Charlotte so concerned with the safety of the egg sac?

Sources of Philosophical Statement?

- I. Logic - based on reasons and beliefs of the author.
- II. Values - based on beliefs of a culture, nation or race.
- III. Intuition - based on an undefined supernatural force.
- IV. Mysticism - based on a defined supernatural force. (Anderson 1)

Wheel of Different Selves

The wheel of different selves supplies another means for developing questions for bibliotherapy. Each individual consists of many selves. Each self provides a different outlook on life. Heredity, environment, challenge, habits, attitudes, time, and unknown factors influence or regulate the various selves. Questions written from the point of view of various selves help the pupils relate and discover their potential and outlook on life. The questions aid in discovering how the individual can grow through reading. Examples of questions for the different selves begin in the appendix (page 97).

RELATED AREAS

When working with a group or with an individual, both interests and needs must be taken into consideration. One way of meeting this need is rewriting materials; another is choosing only select passages from a book or article.

REWRITING PRINTED MATERIALS

Occasionally the readability level of a selection necessitates rewriting. This enables the pupils who read below the book readability level to participate with the group.

Needs for Rewriting Reading Materials:

1. To give the older student reading materials of interest written on his/her reading levels.
2. To provide reading materials on topics in which no easier material is available.
3. To develop a reading interest for a student by utilizing material which does not introduce too many words or concepts, and yet, appeals to his/her maturity.
4. To provide reading materials on a topic for which there is little or no current reading material.
5. To enlarge and extend information about a topic which especially interests a student.

Procedures for Rewriting Materials:

1. Read through some published materials on your student's reading level trying to get the "feel" of the student's reading level.
2. Consider student when rewriting any reading material:
 - a. Interests
 - b. Background
 - c. Vocabulary
 - d. Special likes or dislikes in reading, i.e., surprise endings
3. Read the selection which is to be rewritten several times, if necessary, for the following:
 - a. To get the main ideas
 - b. To get the most important details
4. Lay the selection aside, and do not look at it while rewriting.
5. Attempt to rewrite the reading selection on a level at least one full year below the student's present reading level. (Use the Fry Readability Graph to check the estimated reading level of the rewritten selection.) By "undershooting" the level, the writer will most likely "hit it" since adults have a tendency to write at a fairly sophisticated reading level.

6. Check the vocabulary in the rewritten selection with the vocabulary in the student's basal reader. Have only five new words per 100 words.
7. Check the general structure (length, subject-verb position, number of dependent clauses).
8. Check the spelling in the rewritten selection.
9. Check the punctuation in the rewritten selection.
10. Make any revisions necessary.
11. Type the rewritten selection, and make a carbon of the selection.
12. Include student drawings or your own illustrations with the rewritten selections.

Suggestions for Writing Original Selections:

1. Since students enjoy reading about the things you have done or seen and about the things they have done and seen, write selections on personal experiences.
2. Illustrations and drawings embellish stories very well.
3. Follow steps 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 12 of Procedures for Rewriting Materials.

Cautions for Rewriting Materials:

1. Avoid paraphrasing the sentences of the selection: Paraphrasing often results in a "lifeless" revision.
2. Avoid making the rewritten selection factual or encyclopedia-like. Details can provide interest and meaning for a selection.

(Brown and Glaser, 3)

CUTTING PRINTED MATERIALS

Occasionally a teacher will not want to read a selection in its entirety to a group. When using a selection, the teacher will choose highlights and summarize parts essential to the basic meaning. The following outline provides guidelines for cutting material.

Procedure

1. Present background to the selection you will read or ask students to read. Attempt to make the student aware of the author's intent. Include in this background information the following items:
 - a. Title
 - b. Author
 - c. Time and location (setting)
 - d. Characters
 - e. Reasons for choosing the selection
2. Summarize the material preceding the selection you will read. Pay careful attention to logical sequence and author's intent.
3. If you will read the selection to students orally, pay attention to voice intonation and facial expression.
4. Keep attention focused on the selection by inserting questions.
5. Use visual aids to increase interest when appropriate.
6. If you read or provide several passages, use transitional phrases to tie the sections together. End with the material, not your comment.
7. Plan follow-up activities.

Hints:

1. To avoid losing students attention, paper clip pages to avoid losing your place.
2. Focus on some key vocabulary words.
3. Plan exciting follow-up activities.

(Koehler, 9)

CORRELATION AND/OR FOLLOW-UP ACTIVITIES

The following activities were gathered from teacher files and the sources are unknown.

Although the activities are grouped into four objective categories, many may be used to achieve a different objective other than the one under which they are listed.

The activities may be used before a book is read, as a correlation during the reading, or as a follow-up. They may be divided into the following categories.

- A. To Motivate to Read
Activity 1, 7, 9, 11, 14, 22, 23
- B. To Understand Concepts Presented in the Book
Activity 2, 3, 6, 9, 11, 13, 14, 15, 18, 22, 23, 24
- C. To Identify Feelings
Activity 2, 4, 5, 8, 10, 12, 13, 14, 16, 17, 18, 19, 21, 22, 25
- D. To Aid Problem-Solving (Alternatives)
Activity 2, 4, 6, 10, 12, 13, 14, 15, 19, 20, 21, 22, 26

1. Use bulletin boards with pictures, phrases and symbols from the book being used.
2. Use letter-writing in any way that is applicable to the book.
3. Draw a mural telling the story as the story progresses.
4. Have each child pick a special project that relates to the book. For example, following the book Miss Twiggley's Tree, each child is to make a special effort to be kind to someone he/she considers shy.
5. Have students give facial expressions they think the character would have used in various situations. The teacher uses different facial expressions and the students guess the feeling that accompanies that expression.
6. Have students give a panel discussion of the book.
7. Make posters advertising the book.
8. Make a feeling word dictionary to accompany the book. As each feeling is experienced in the book it is added to the dictionary. The student then cuts out a picture expressing that feeling. The picture may be child drawn.
9. Produce a television program or movie of the story using a roll of paper.
10. Use for role playing. How many ways can you think of to: walk? be angry? yell? be afraid? show excitement? pull? sigh? smile? be happy? show pain? cry? laugh? be brave? be loving?
11. Before the student knows the ending of the book, have him express what he thinks the ending will be.
12. The following could be used as topics for discussion after the book has been read:
 - If you could add one character in the story, who or what would it be?
 - How would your "created" character change the story?
 - If the character is important, will you need a new problem added to the story? What would the problem be?

Make up a "lost" or "found" ad for a person or object in the story.

Tell why you would (like-dislike) to live next door to the main character in the story.

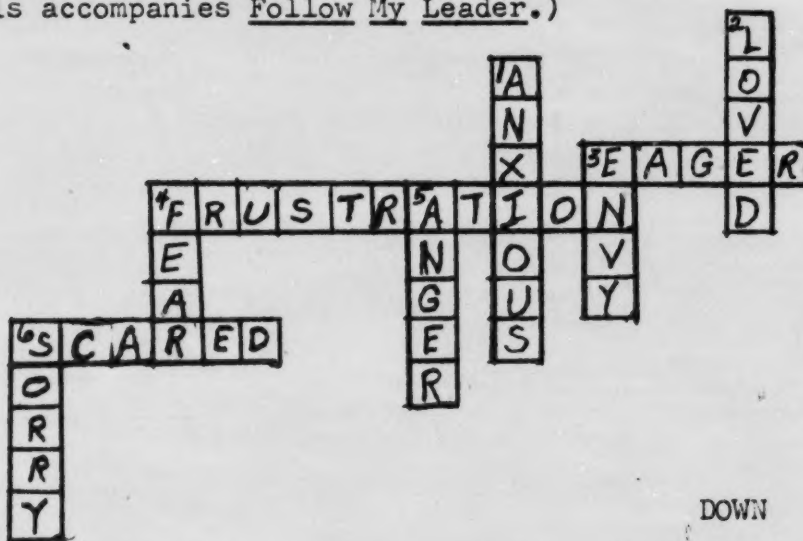
13. Let students recreate the story using puppets.
14. Encourage students to put on a play based on the book. First, they must make a list of characters. Determine the personality of each character, how they feel, how they will talk, walk, and move. Let children choose roles and begin preparation.
15. After a child has read or heard a story, let him select a part of the story to record on tape. He may choose to do it several times before he feels it is "right". He may then share it with the class or teacher if he would like to.
16. Word Search to help pupils identify feelings.

a	f	e	e	l	e	b	c	d	l	e	f
f	r	u	s	t	r	a	t	i	o	n	g
e	j	h	a	i	j	k	l	m	v	n	r
a	o	h	o	n	e	s	t	y	e	o	e
r	y	p	n	f	q	r	s	t	u	v	a
w	z	i	y	a	l	o	n	e	l	y	s
h	a	p	p	i	n	e	s	s	z	a	o
p	b	c	d	l	e	f	g	h	i	j	n
c	o	n	f	u	s	e	d	k	l	m	n
o	p	q	r	r	s	t	u	v	w	x	y
t	e	n	d	e	r	n	e	s	s	z	a

17. Word Scramble. Unscramble the letters to make words that identify feelings experienced in the book.

elvo	love
renag	anger
sseilelno	loneliness
pspseniah	happiness
etha	hate
yhnotse	honesty
reaf	fear
cfiounsn	confusion

18. Crossword puzzle to accompany story.
(This accompanies Follow My Leader.)



ACROSS

3. Jimmy was ___ to get his guide dog.
4. Jimmy felt this when he was trying to cut his food.
6. Mike was ___ after the firecracker exploded in Jimmy's face.

DOWN

1. Jimmy was ___ when the people at the school took his white cane.
2. Jimmy ___ his guide dog.
3. When Carolyn started school, Jimmy felt ___.
4. Jimmy felt real ___ as he started to cross the street.
5. Jimmy felt ___ toward Mike.
6. Jimmy could not feel ___ for himself.

20. This exercise in decision-making could be used as a follow-up activity to a story involving a character that has difficulty making decisions such as Veronica Ganz.

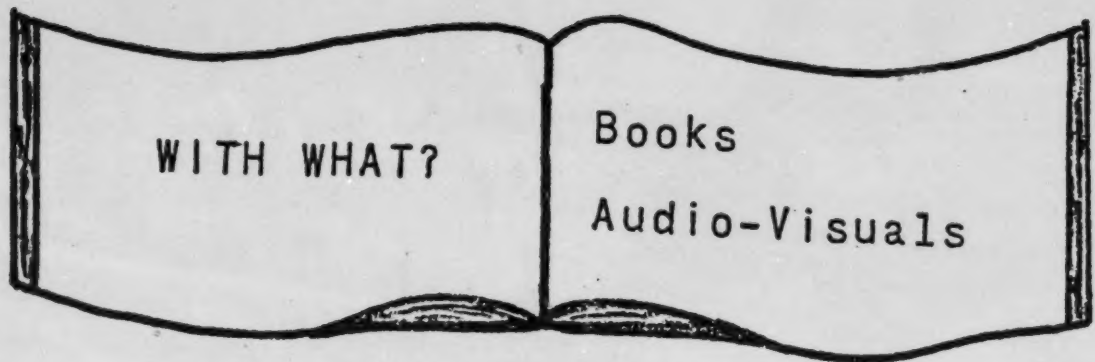
Can you decide for yourself:

1. to go to school?
 2. what television shows to watch?
 3. how much to spend on groceries?
 4. where to sit in class?
 5. where playgrounds will be built?
 6. whom you have as friends?
 7. how long the recess period is?
 8. the time school starts?
 9. what to eat for lunch?
 10. how much candy bars cost?
 11. what to buy your mother for her birthday?
 12. what clothes to wear?
 13. how many houses will be built on your street?
 14. what game to play after school.
 15. what clothes to buy?
 16. what movies to see?
 17. what to do with money you have?
 18. what books do you use in school?
 19. what to do after school?
 20. where traffic lights should be placed?
21. Let the child experience the situation confronting the character in the story, as much as possible. For example, as an activity accompanying Follow My Leader, have a willing student attempt to eat lunch, walk, determine coins, and identify people by listening to voices while blindfolded to experience the sensation of blindness. Discuss the various feelings.
22. Write a movie script for a good action story. Let pupils direct actors, showing how characters act in different situations.

23. Make a "talking mural". Paint a large picture. Cut out holes for faces to look through. Become part of the "picture" as you dramatize an event in the book.
24. Make a book jacket for the book with summary on the inside flap.
25. Many songs lend themselves to bibliotherapy. Below are a few examples.

I'm Glad That I Am Me
 Oh, Me! Oh, My!
 The Share Song
 My Friend and Me
 Ballad of Captain Blooper
 Do This, Do That
 Worry Song
 Have A Go At It
 That's Where It's At
 There's No One in the World Like Me
 Confusion
 Everybody Needs a Friend
 Dash of Courage
 Work Together
 A Problem Never Needs to Get the Best of You
 You're Responsible
 If You're Gonna Make the World a Better Place
 (Duso Kit Manual, Dinkmeyer,)

26. Nice Way to Say It Game. Let the children act out the nice way to tell someone and the poor way to tell someone:
 - to help you do something
 - that he should not play in a certain place
 - that you don't want to play today
 - that he is not playing fairly
 Children may think of additional activities.
 (Duso Kit Manual, Dinkmeyer,)



Key word for this section is AVAILABILITY. There are several lists of books for bibliotherapy but unless the classroom teacher has these within reach, they lose their value. However, such lists are helpful for selecting new books.

Choosing the right book for the right child at the right time is a great responsibility. To do so each teacher needs to know what is available and how it can be best used.

Audio-Visual Aids are useful for introducing pupils to awareness of feelings, a pre-requisite for story book guidance. Pupils unable to read can benefit by listening to tapes or reviewing films. A-V Materials also may be used for follow-up activities and discussions.

BOOKS

The books and materials listed under the categories below were chosen chiefly because of availability and basic needs. Every title is included in either the Scottsbluff Public School Libraries or the Scottsbluff Public Library.

- | | |
|----------------------------------|------------------------------------|
| 1. PHYSICAL APPEARANCE | 3. FAMILY RELATIONSHIPS |
| a) Size | a) Problems Within the Home |
| b) Handicaps | b) Separation and Divorce |
| c) Growth and Development | c) Generation Gap |
| | d) Love and Concern |
| 2. EMOTIONS AND CHARACTER TRAITS | 4. SOCIO-ECONOMIC PROBLEMS |
| a) Shyness and Timidity | a) Racial and Ethnic Relationships |
| b) Self-Concept | b) War and Peace |
| c) Caring for Others | c) Mobility |
| d) Behavior | d) Non-Conformity |
| e) Responsibility | e) Drugs and Alcohol |
| f) Lying | |
| g) Fears | |
| h) Cooperation | |
| i) Courage | |
| j) Friendships | |
| k) Death | |

Each book entry lists the author, title, publisher and date, and age range for which the book is suitable and a brief annotation of its theme. Spaces are allowed below each category for teachers to add additional books that they feel would be suitable.

1. PHYSICAL APPEARANCE

a) Size

Beim, Jerrold. The Smallest Boy in the Class.
Morrow, 1949. Age 5-10. The smallest boy
in the class has the biggest heart.

Kerr, M.E. Dinky Hocker Shoots Smack. Harper or
Dell, 1972. Age 14-17. Sad and funny story
of an overweight girl.

Krasilousky, Phyllis. The Very Little Girl.
Doubleday, 1953. Age 4-8. A tiny girl
discovers there are people smaller than she.

Robinson, Barbara. The Fattest Bear in the First
Grade. Random House, 1969. Age 5-10 Size
doesn't matter in discovering what you are.

Seuss, Dr. Horton Hears a Who. Random House, 1954.
Age 5-10. Horton protects the "Tiny Who
Creatures."

Ward, Lynd. The Biggest Bear. Houghton-Mifflin Co.,
1952. Age 5-10. Size affects the future of a
bear. Received Caldecott Medal in 1953.

b) Handicaps

Cleaver, Vera and Bill. Me Too. Lippincott, 1973.

Age 11-16. Contrast between twins in mental ability.

D'Ambrosio, Dr. Richard. No Language But a Cry.

Doubleday, 1970. Age 15-17. True story of a burned, deformed child who doesn't speak until twelve.

Sherburne, Zoa. Why Have the Birds Stopped Singing.

Morrow, 1974. Age 14-17. Story of an epileptic who travels into the past during a seizure.

Taylor, Theodore. The Cay. Doubleday, 1969.

Age 14-17. Phillip becomes blind after surviving a shipwreck.

c) Growth and Development

Krauss, Ruth. The Growing Story. Harper, 1954.

Age 5-7. Nature demonstrates a child's growth.

Kuskin, Karla. The Bear Who Saw the Spring.

Harper, 1961. Age 5-10. Becoming aware of growth changes.

2. EMOTIONS AND CHARACTER TRAITS

a) Shyness and Timidity

- Averill, Esther. Jenny's First Party. Harper, 1948. Age 5-7. A timid cat overcomes his feelings.
- Haywood, Carolyn. "B" is for Betsey. Harcourt, 1939. Age 5-7. A little girl's first year in school.
- Hendrich, Paula. Trudy's First Day at Camp. Lothrop, 1959. Age 5-9. Little girl's first day at camp.
- Lee, Mildred. The Skating Rink. Seabury, 1969. Age 12-15. A shy tongue-tied, stammering boy becomes an expert skater.
- Lionni, Leo. Little Blue and Little Yellow. Obolensky, 1959. Age 5-10. Rejection is the theme of this story.
- Marino, Dorothy. Little Angela and Her Puppy. Lippincott, 1954. Age 5-8. A puppy helps a little girl overcome loneliness.

b) Self-Concept

- Anckarsvard, Karin. Springtime for Eva. Harcourt, 1959. Age 13-16. Learning how to bolster feelings of self-doubt.
- Cameron, Polly. The Cat Who Thought He Was A Tiger. Coward, 1956. Age 5-7. Self-realization comes about in this cat story.
- Ga'g, Wanda. Millions of Cats. Coward, 1928. Age 5-8. A shy cat survives because millions of cats are jealous of each other.
- Madian, Jon. Beautiful Junk. Little, Brown, 1968. Negative attitudes and destructive actions become positive and constructive.
- McGovern, Ann. Black is Beautiful.. Four Winds Press, 1969. Age 5-8. Self-appreciation.

- Ness, Evaline. Exactly Alike. Scribner's and Sons, 1964. Age 5-10. A small girl's feelings about herself and her life with her four twin brothers.
- Preston, Edna Mitchell. The Boy Who Could Make Things. Viking Press, 1970. Age 10-12. Learning to be resourceful.
- Steiner, Charlotte. Timmy Needs a Thinking Cap. MacMillan, 1961. Age 5-9. Learning to think reaps many rewards.
- Stone, Elberta H. I'm Glad I'm Me. G. P. Putnam's Sons, 1971. Age 5-7. Self-acceptance.
- Wise, William. The Cowboy Surprise. Putnam, 1961. Age 5-10. Two children learn not to be embarrassed because they wear glasses.

c) Caring for Others

- Boone-Jones, Margaret. Martin Luther King, Jr. Children's Press, 1968. Age 4-8. A philosophy of love and concern for others.
- Fern, Eugene. Pepito's Story. Farrar, 1960. Age 9-11. A child shares his gift of dance with a lonely little girl.
- Steiner, Charlotte. What Do You Love? Alfred A. Knopf, 1968. Age 4-7. A positive approach to life as it is.
- Teal, Val. The Little Woman Wanted Noise. Rand McNally, 1943. Age 5-9. A little woman who loved children in spite of all their noise.
- Zolotow, Charlotte. Janey. Harper and Row, 1973. Age 6-10. Sincere love for a friend who moved away.

d) Behavior

- Ets, Marie Hall. Bad Boy, Good Boy. Crowell, 1967.
Age 5-8. Behavioral problem.
- Eyerly, Jeannette. Dropouts. Lippincott, 1963.
Age 12-14. Disintegration of teenage hopes and ideas is painfully realistic. Returning home also presents problems.
- Hinton, S.E. The Outsiders. Viking, 1967. Age 12-14. Feud between lower and middle class gangs.
- Johnson, Annabel and Edgar. Pickpocket Run. Harper, 1961. Age 14-18. A young man's struggle between pride and coping with his father's dishonesty.
- McCay, Robert. Dave's Song. Bantam, 1969. Age 14-17. Dave doesn't get along in school but stands up for his convictions to local bullies, school board, and corrupt town.
- McCay, Robert. The Troublemaker. Nelson, 1971. Age 14-18. Jesse tries to reform in his senior year after being a former troublemaker.

e) Responsibility

- Burgwyn, Mebane H. Hunter's Hideout. Lippincott, 1959. Age 8-12. Running away from trouble is not the way to end it.
- Fiedler, Jean. Big Brother Danny. Holiday, 1953. Age 5-10. Learning responsibility.
- Meador, Stephen. Who Rides in the Dark? Harcourt, 1947. Age 11-14. Sense of responsibility and search for identity.
- Seuss, Dr. Horton Hears a Who! Random, 1954. Age 7-12. The theme of protection is demonstrated in this story.
- Skorpin, Liesel Moak. Old Arthur. Harper and Row, 1972. Age 10-12. Learning responsibility from a faithful old dog.

Yashmia, Taro. Umbrella. Viking, 1958. Age 5-10.
How a new pair of boots encourages a small girl
to be independent.

Zimmelman, Nathan. A Good Morning's Work. Steck-
Vaughn, Company, 1968. Age 9-12. Learning to
work and the satisfaction received from such.

f) Lying

Kerr, M.E. The Son of Someone Famous. Harper, 1974.
Age 12-15. Politically famous son fabricates
a father who doesn't exist.

Williams, Barbara. Albert's Toothache. Dutton, 1974.
Age 5-9. Baby turtle has a toothache and his
parents won't believe him.

g) Fears

Hader, Berta and Elmer. Lost in the Zoo. McMillan,
1951. Age 5-10. A boy's plight when he is lost
in the zoo.

Howell, Virginia. Who Likes the Dark? Lothrop, 1945.
Age 5-10. Night-time noises are described so that
the child becomes aware of them.

Lexau, Joan. Cathy is Company. Dial, 1961. Age 5-7.
The experience of a child's first night away
from home.

Lipkind, William and Mordvinoff, Nicolas. Finders,
Keepers. Harcourt, 1951. Age 5-10. Interpreting
moods and fears and understanding.

Lord, Beman. A Monster's Visit. Walick, 1967. Age 5-8
A child's outlook about monsters that are in his
dreams.

h) Cooperation

Davis, Alice. Timothy Turtle. Harcourt, 1940. Age 5-8
Demonstrates how friends working together can solve a problem.

Heyward, DeBose. The Country Bunny and the Little Gold Shoes. Houghton, 1939. Age 5-7. Cooperation is inspired in this story.

Maser, Harry. Snowbound. Delacorte, 1973. Age 14-17.
Engrossing story of teens struggling through the awkward stage in life.

i) Courage

Burton, Virginia Lee. Katy and the Big Snow. Houghton, 1943. Age 7-10. Leadership is shown during a blizzard.

Graham, Robin. Dove. Harper, 1972. Age 14-17.
Celebration of independence as well as a love story.

Graham, Robin. The Boy Who Sailed Around the World. Golden Press, 1973. Age 14-17. Same as above, only easier reading.

Hunt, Irene. No Promises in the Wind. Follett, 1970. Age 12-15. Depression tragedies and how decent people became degraded. Helps to understand.

Keats, Ezra J. Peter's Chair. Harper and Row, 1967. Age 4-8. Brushing aside fear and helping when needed.

Lexau, Joan M. Benji on His Own. Dial, 1970. Age 4-8. Benji demonstrates his courage.

Speare, Elizabeth. The Witch of Blackbird Pond. Houghton, 1958. Headstrong and undisciplined Kit rebels against bigotry and Puritan surrounding.

Wersba, Barbara. The Dream Watcher. Atheneum, 1968. Age 14-16. Misfit Albert Scully wants to find the best in the world around him. Reassured by adult wisdom.

j) Friendships

- Anglund, Joan Walsh. A Friend is Someone Who Likes You. Harcourt, 1958. Age 5-8. A friend can be anyone, or anything.
- Bonham, Frank. The Mystery of the Fat Cat. E. P. Dutton, 1968. Age 10-14. Peer-group pressures, conflicts and rivalry.
- Cloutier, Helen. The Many Names of Lee Lu. Whitman, 1960. Age 7-10. This story relates the feeling a Chinese-American has in an American classroom.
- Duvoisin, Roger. Two Lonely Ducks. Random House, 1955. Age 5-10. Being lonely teaches how to make friends.
- Lovelace, Maud H. The Valentine Box. Crowell, 1966. Age 7-10. Insecurity becomes security in a new peer group.
- White, E. B. Charlotte's Web. Harper, 1952. Age 7-12. Loneliness, loyalty, and friendship are portrayed in this story.
- Yashima, Taro. Crow Boy. Viking, 1955. Age 8-10. A teacher helps a boy discover his talents when other students ridicule him.

k) Death

- Arundel, Honor. The Blanket Word. Nelson, 1973. Age 10-14. A girl's mother dies from cancer.
- Asinof, Eliot. Craig and Joan. Viking, 1971. Age 12-16. Two teens commit suicide in a peace pact.
- Beckman, Gunnel. Admission to the Feast. Holt, Rinehart, and Winston, 1971. Age 12-16. A young woman reacts to the knowledge that she will die of leukemia.
- Carr, Harriett H. Young Viking of Brooklyn. Morse, 1961. Age 8-10. This story is about a ten-year old orphan who loses his best friend.

- Duncan, Lois. I Know What You Did Last Summer. Little-Brown, 1973. Age 12-16. A suspenseful novel about a hidden hit-and-run accident.
- Friendman, Myra. Buried Alive: The Biography of Janis Joplin. Morrow, 1973. Age 14-18. Insecurity, loneliness, and emotional immaturity drives Janis Joplin to drink, dope, frantic sex, and finally, death.
- Glasser, Ronald. WARD 402. George Braciller, 1973. Age 12-14. Concerns the right to die. Parents and doctors disagree as to what is best.
- Gunther, John. Death Be Not Proud. Harper, 1949. Age 14-17. An account of a brave boy's fight against disease.
- Kropp, Lloyd. Who is Mary Stark? Doubleday, 1973. Age 14-16. Gravestone marked "an Unknown Life" sparks a search for a course to suicide.
- Lund, Doris. Eric. Lippincott, 1974. Age 12-14. The story of a teenager's death from leukemia, told by his mother.
- Ness, Evaline. Sam Bangs and Moonshine. Holt, Rinehart and Winston, 1966. Age 4-8. Fantasies after a mother's death.
- Politi, Leo. The Nicest Girl. Scribner's, 1973. Age 5-12. A boy loses a dog but is able to locate him again.
- Reed, Piers Paul. Alive. Lippincott, 1974. Age 14-17. The right to live. Plane survivors must decide if sustaining life in an unorthodox way is worth the cost.
- Sloth, Alfred, Hang Tough, Paul Mather. Lippincott, 1973. Age 8-12. A boy faces the possibility of death from leukemia.
- Stolz, Mary. The Edge of Next Year. Harper, 1974. Age 12-14. A fourteen year old boy's mother is killed in a car accident. He is left with home responsibilities and receives no help from his alcoholic father.

3. FAMILY RELATIONSHIPS

a) Problems Within the Home

- Aldis, Dorothy. Dumb Stupid David. Putnam's, 1965.
Age 10-12. How baby brother succeeds in changing big brothers opinion of him.
- Bagnold, Enid. National Velvet. Morrow, 1949.
Age 11-15. Family love and personal courage.
- Beim, Jerrold. Too Many Sisters. Morrow, 1956.
Age 10-12. It's nice to have four sisters as discovered by their brother.
- Bianco, Pamela. The Doll in the Window. Walck, 1953.
Age 5-8. A small girl's plight to buy Christmas presents for her family.
- Bishop, Clair Huchet. The Five Chinese Brothers. Coward, 1953. Age 10-12. Five brothers work together to save the life of one brother.
- Brown, Margaret Wise. The Runaway Bunny. Harper, 1942. Age 5-8. A story about a mother's feeling towards her runaway child.
- Clearly, Beverly. Beezus and Ramona. Morrow, 1955.
Age 8-12. Accepting an irritating younger sibling.
- Cleaver, Vera and Bill. Where the Lilies Bloom. Signet and Lippincott, 1969. Age 12-16. A fourteen year old becomes head of the household and struggles to keep the family together.
- Cohen, Miriam. Best Friends. McMillan Company, 1971.
Age 6-8. Appreciating friendship.
- Colman, Hilda. Mixed-Marriage Daughter. Morrow, 1969.
Age 14-17. The change of living in a Christian culture for seventeen years to living in an Orthodox Jewish Home.
- Duncan, Lois. The Littlest One in the Family. Dodd, 1960. Age 5-8. The youngest one in the family grows up with the arrival of a new baby.
- Evans, Katherine. A Bundle of Sticks. Whitman, 1962.
Age 9-11. Three sons work together to win a prize.
- Eyerly, Jeannette. A Girl Like Me. Lippincott, 1966.
Age 14-18. Sensitive as well as sensible unmarried mother.

- Harwood, Pearl A. The Widdles. Lerner, 1966.
Age 5-9. Older orphans need for parents.
- Haywood, Carolyn. Here's A Penny. Harcourt, 1944.
Age 5-10. A story about adopted children.
- Keith, Harold. Rifles for Watie. Crowell, 1957.
Age 14-16. Trying to accept a new baby creates an emotional problem.
- Lee, Mildred. The Rock and the Willow. Lothrop, 1963. Age 12-15. Story of a poor family during the depression. Being different often pays.
- Lundgren, Max. Matt's Grandfather. Putnam's, 1972. Age 10-13. The communication that results between a boy who visits his grandfather at a rest home.
- McCloskey, Robert. Make Way for Ducklings. Viking, 1941. Age 5-9. This story demonstrates the problems and friendly people one meets while trying to raise a family.
- McCloskey, Robert. One Morning in Maine. Viking, 1952. Age 9-11. Life in a closely knit family.
- Peck, Robert Newton. A Day No Pigs Would Die. Knopf, 1973. Age 14-18. A pet pig is killed for survival. Story of family love and simplicity.
- Schlein, Miriam. Laurie's New Brother. Abelard, 1961. Age 5-9. A child's acceptance of a new baby.
- Sonnebron, Ruth A. Friday Night is Papa Night. Viking, 1970. Age 5-11. Appreciating parents.
- Wilson, Christopher. Growing Up With Daddy. Lothrop, 1957. Age 6-10. The relationship between a father and son.
- Wyse, Lois. Grandmothers Are To Love. Parent's Magazine, 1967. Age 7-12. Love and respect for elders.
- Zolotow, Charlotte. Big Brother. Harper, 1960. Age 6-9. Sibling relationships.

b) Separation and Divorce

- Arundal, Horace. A Family Failing. Nelson, 1972. Age 12-16. A marriage dissolves after the father loses his job and the wife becomes a T. V. personality.
- Blume, Judy. It's Not The End of the World. Bradbury, 1972. Age 8-12. Although a young girl wants her father to return, she eventually realizes that divorce is inevitable.
- Burch, Robert. Queenie Peavy. Viking, 1966. Age 10-14. Coping with separation because of imprisonment.
- Donovan, John. I'll Get There. It Better Be Worth the Trip. Harper, 1969. Age 12-16. Divorce, death, and a homosexual incident looms largely in this touching book which tells of a boy's desire for intimacy.
- Eyerly, Jeanette. The Phaedra Complex. Lippincott, 1971. Age 12-16. Stepchildren. A mother's remarriage and the subtle shifting of emotions.
- Eyerly, Jeanette. The World of Ellen March. Lippincott, 1964. Age 12-16. A story of divorce and how security seems to vanish.
- Fox, Paula. How Many Miles to Babylon? Whie, 1967. Age 8-11. A Brooklyn boy dreams of finding his mother.
- Greene, Bette. Summer of My German Soldier. Dial. Age 12-16. A Jewish girl harbors a German boy during World War II.
- Holland, Isabelle. Heads You Win, Tails You Lose. Lippincott, 1973. Age 12-16. Father walks out, mother turns to alcohol, Melissa tries to cope with life using diet and sleeping pills.
- Kerr, Judith. When Hitler Stole Pink Rabbit. Coward, 1972. Age 8-12. Story of Nazi refugees.
- Mann, Peggy. My Dad Lives in a Downtown Hotel. Doubleday, 1973. Age 8-11. A young boy goes through stages of mourning when his parents divorce.
- Peck, Robert. Millie's Boy. Knopf, 1973. Age 12-16. A boy goes in search of his father.
- Platt, Kin. The Boy Who Could Not Make Himself Disappear. Chilton, 1968. Age 14-16. Emotional breakdown after the divorce of parents.

Reise, Johanna. The Upstairs Room. Crowell, 1972. Age 8-12. Hiding from Hitler.

Sherburne, Zoa. Almost April. Morrow, 1956. Age 12-15. Karen's mother dies and she overcomes resentment against a stepmother and finds her place in the family.

c) Generation Gap

Buckley. Grandfather and I. Lothrop, 1959. Age 6-10. Barriers between generations.

d) Love and Concern

Eyerly, Jeanette. Bonnie Jo, Go Home. Bantam, 1972 or Lippincott, 1972. Age 14-18. A frightening and heartbreaking story of a pregnant girl who wants an abortion.

Head, Ann. Mr. and Mrs. BoJo Jones. Signet, 1967. Age 12-15. Young couple has to get married but difficulties bring them closer together.

Neufeld, John. Lisa Bright and Dark. Phillips, 1969. Age 14-17. Teenager is losing her mind and is helped by group therapy from friends.

Zindel, Paul. My Darling, My Hamburger. Harper, 1969. Age 14-17. Four high school seniors share love, sex, and abortion. An emotional crisis follows.

Zindel, Paul. Let Me Hear You Whisper. Harper, 1974. Age 12-16. A doomed dolphin talks to a cleaning lady.

Zindel, Paul. The Pilgrim. Harper, 1968. Age 12-15. High school sophomores conflict with their parents and their inventive minds.

4. SOCIO-ECONOMIC PROBLEMS

a) Racial and Ethnic Relationships

Alexander, Martha. We Never Get to Do Anything. Dial, 1970. Age 4-7. Several ethnic groups depicted.

Beim, Jerrold. Swimming Hole. Morrow, 1951. Age 5-7. How color prejudice affects children.

Beim, Lorraine and Jerrold. Two is a Team. Harcourt, 1945. Age 6-9. Different racial groups are discussed.

Bertol, Roland. Charles Drew. Crowell, 1970. Age 6-12. Racial prejudice is demonstrated.

Bouchard, Lois. The Boy Who Wouldn't Talk. Doubleday, 1969. Age 7-10. Constructive approach for those not fluent in English.

Childress, Alice. A Hero Ain't Nothin' But a Sandwich. Coward, 1973. Age 14-18. Struggle against a ghetto environment.

Coles, Robert. Dead End School. Little, Brown, 1968. Age 9-12. Reality of social system in ghetto and slum. Conflicting standards in this environment and suburban school.

Clark, John. Black Soldier. Doubleday, 1970. Age 10-14. Serving with distinction through humiliation by segregation and discrimination.

Clifton, Lucille. The Black B. C.'s. Dutton, 1970. Age 8-12. Black personalities and accomplishments are stressed.

Evans, Eva Knox. All About Us. Capitol, 1947. Age 10-14. Understanding customs, speech and skin color.

- Forman, James. My Enemy, My Brother. Scholastic, 1969; Meredith, 1969. Age 14-18. Bitter Plight of the young during confrontation between Arabs and Jews.
- George, Jean Craighead. Julie of the Wolves. Harper, 1972. Age 12-16. An Eskimo girl, lost in the Alaskan wilderness, is accepted by a pack of wolves that she comes to love.
- Hoffine, Lyla. Jennie's Mandan Bowl. Longman's, 1960. Age 7-12. Learning each culture has a heritage to be proud of.
- Hunt, Mabel Leight. Ladycake Farm. Lippincott, 1952. Age 8-12. Overcoming prejudice and hostility from another culture.
- Hunter, Kristen. The Soul Brothers and Sister Lou. Scribner, 1968. Age 12-15. Fourteen year old black girl tries to grow up in the tough world of ghetto poverty, striving to maintain honest perspectives.
- Klein, Leonore. Just Like You. Harvey House, 1968. Age 8-11. People are the same no matter what color they are.
- Lipsyte, Robert. The Contender. Harper, 1967. Age 14-17. A Negro dropout finds relief from outside pressures and inner conflicts at the Harlem boxing center.
- Mannheim, Grete. The Two Friends. Knopf, 1968. Age 4-7. Different skin color needn't interfere with making friends.
- Mathis, Sharon Bell. Teacup Full of Roses. Viking, 1972. Age 14-17. Black struggle of ghetto life. Heroin and stealing money saved a brother's education.
- Myer, Walter M. Where Does the Day Go. Parents' Press, 1969. Age 10-14. Middle-class black father helps minority children express important thoughts.
- Price, Al. Haunted by a Paintbrush. Children's Press, 1968. Age 6-10. An adopted orphan overcomes many handicaps, including racial-discrimination.
- Rabin, Gil. False Start. Harper, 1969. Age 10-14. Compassionate story about a left-out youth of today.

Randall, Blossom. Fun for Chris. Whitman, 1956.
Age 6-8. Difference in skin color.

Robinson, Benelle H. Citizen Pablo. John Day,
1959. Age 8-12. Illiterate, improvised
Mexicans are motivated by drought to seek a
new start in the U. S.

Voight, Virginia. Sacajawea. Putnam, 1967.
Age 6-9. Biography of a distinguished Indian
woman.

Wagner, Jane. J. T. Reinhold, 1969. Age 6-12.
Develops an awareness of the larger social
problems in the lives of ghetto children.

b) War and Peace

Allen, Merritt Parmelee. Johnny Reb. McCay, 1952.
Age 14-16. Personal heroism and sacrifice. One
can maintain dignity, even in defeat.

Graham, Gail. Cross-Fire. Pantheon, 1972. Age
14-17. A Vietnam novel. After regaining
consciousness in the jungle, Harry finds a
new family with his enemies who must cooperate
to survive.

Johnson, Annabel and Edgar. The Lost Knife.
Simon and Schuster, 1971. Age 14-18. A
history of honorably practiced conscientious
objection; a black, an Indian, a Chicano,
a Harvard law dropout, and a motorcyclist.

c) Mobility

Benedict, Steve. The Little House on Wheels. Tellwell Press, 1953. Age 9-11. A boy's life when moving from place to place because his parents are fruit pickers.

Burton, Virginia Lee. The Little House. Houghton, 1942. Age 5-8. Changes surrounding a little house as the area grows into a city.

d) Non-Conformity

Cormier, Robert. The Chocolate War. Pantheon, 1974. Age 14-18. A high school freshman rebels against his 'good guy' image and defies a school gang and the administration.

Harris, Marilyn. The Runaway's Diary. Four Winds, 1971. Age 14-17. A day to day account of a 16 year old who runs away from home.

Johnson, Anabel and Edgar. Count Me Gone. Simon and Schuster, 1968. Age 14-18. A powerful and convincing portrait of alienation against middle class values and suburban security.

e) Drugs and Alcohol

- Anonymous. Go Ask Alice. Avon Books, 1971 and Prentice-Hall. Age 14-17. Story of a 15 year old drug user and offers no solutions.
- Eyerly, Jeanette. Escape From Nowhere. Lippincott, 1969. Age 12-16. Authentic teenage world of school, cars, parties, unheeded cries for help and absentee parents.
- Hinton, S. E. That Was Then, This Is Now. Viking, 1971. Age 12-14. Mark lives with a drug pusher friend because his parents have shot each other. Mark tells on Bryan then rejects family and friends because he is tired and worn out with caring about people.
- Sherburne, Zoa. Leslie. Morrow, 1972. Age 14-18. Leslie finds herself an accessory in a fatal hit-and-run accident after smoking marijuana.
- Sherburne, Zoa. Jennifer. Morrow, 1959. Age 12-17. A story of overcoming alcoholism.
- Wojciechowska, Maia. Turned Out: A Novel. Harper, 1968. Age 12-18. A story of the drug scene as accounted in a journal of a 16 year old.

AUDIO-VISUAL AIDS

Instructional media can help children to interact and relate to the social and physical world around them. It can be used to clarify the meaning of a difficult concept.

Previewing is essential. Certain questions should be answered before a teacher uses a selected audio-visual aid.

1. Does the material relate and contribute to a need?
2. Will the use of the instructional media strengthen skills in understanding critical thinking, problem solving, and the ability to communicate?
3. Will the material contribute to the development of positive attitudes in children?
4. Are materials adequate for the individual or the group?

The following are suggested audio-visual materials taken from the 1975-76 Nebraska PERC (Panhandle Educational Resource Center) Catalog.

KEY: P--Primary
I--Intermediate
J--Junior High
S--Senior High
C--College and Adult

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F138	1383	<u>Up Pill, Down Pill</u> (Adjustment and Decision-Making)	I, J

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FILMSTRIPS WITH RECORDINGS:

<u>PAGE</u>	<u>NUMBER</u>	<u>TITLE</u>	<u>LEVEL</u>
FSR19	4654	<u>Guidance Stories For Young People</u> (I, II) <u>The Compass (10-15 yrs.)</u> <u>The Golden Rule (10-15 yrs.)</u> <u>Squaring Yourself (10-15 yrs.)</u> <u>An Acted Lie (10-15 yrs.)</u> <u>Perspective (15 and older)</u> <u>A Vacation Trip (13-16 yrs.)</u> <u>Consequences (13-16 yrs.)</u> <u>Getting Even (13-16 yrs.)</u> <u>How Big Is Love (10-15 yrs.)</u> <u>No One Will Know The Difference (12-16 yrs.)</u> <u>Courage (10-16 yrs.)</u> <u>Reliability Zero (12-16 yrs.)</u> <u>Honor Thy Father and Thy Mother (12-16 yrs.)</u> <u>Stewardship (10-15 yrs.)</u> <u>He Lost His Head (12-16 yrs.)</u> <u>A Big Decision (13-16 yrs.)</u>	I, J, S

The following are suggested audio-visual materials taken from the Scottsbluff Public Schools Library Media Center.

KEY: W--Westmoor
 LMC--Library Media Center
 R--Roosevelt
 LO--Longfellow

FILMSTRIPS:

<u>NUMBER</u>	<u>TITLE</u>	<u>LOCATION</u>
152.454	<u>Have You Wanted To Be Alone</u>	W
155.2	<u>Developing Your Personality</u> <u>Thinking for Yourself</u> <u>More Than One Friend</u> <u>Promises Are Made to Keep</u> <u>Leaders and Followers</u> <u>Trying New Things</u> <u>Enjoying Today</u>	All Elem.
155.4	<u>What Do You Think?</u> <u>Finders Keepers</u> <u>Tattling</u> <u>Lying</u> <u>Promises</u> <u>Helping Your Family</u> <u>Helping Your Community</u>	LMC

KITS:

<u>NUMBER</u>	<u>TITLE</u>	<u>LOCATION</u>
152.4	<u>Our Feelings</u>	LMC
153.42	<u>You Are Special</u>	LMC
155.2	<u>Arnie's Secret</u>	R
155.2	<u>Learning to Live With Others(II)</u> <u>Learning to Trust People</u> <u>Learning to Keep a Promise</u> <u>Learning About Patience</u> <u>Learning to Face Up to Mistakes</u>	LMC

<u>NUMBER</u>	<u>TITLE</u>	<u>LOCATION</u>
155.2	<u>Me, Myself, and I</u> <u>Who Am I</u> <u>What Can I Do About It</u> <u>How Can I Improve Myself</u> <u>Why Do My Feelings Change</u> <u>What About Other People</u> <u>Where Do We Go From Here</u>	LMC
155.4	<u>Personal Feelings About Yourself</u>	LMC
155.42	<u>Developing Basic Values</u> <u>Respect For Property</u> <u>Consideration For Others</u> <u>Acceptance Of Differences</u> <u>Recognition Of Responsibilities</u>	LMC (3-6)
170	<u>Exploring Moral Values</u> <u>Prejudice</u> <u>Personal Values</u> <u>Authority</u> <u>Honesty</u>	LMC
170	<u>Los Cuentos Viejo y Sabio Buho</u> Tales Of the Wise Old Owl	R (Primary) All Elem.
170	<u>Guidance For Young People</u> <u>The Compass</u> <u>Consequences</u> <u>No One Will Know The Difference</u>	LMC (Int.-JH)
179.9	<u>The Adventures of the Lollipop Dragon</u> <u>How the Lollipop Dragon Got His Name</u> <u>Working Together</u> <u>Avoiding Litter</u> <u>Care of Property</u>	LMC (Primary)
179.9	<u>Open-ended Stories</u> <u>The Painting</u> <u>The Open Gate</u> <u>The New Building</u> <u>The Purse</u> <u>The Warning Blinker</u>	

<u>NUMBER</u>	<u>TITLE</u>	<u>LOCATION</u>
179.9	<u>Little Things That Count</u> <u>The Busy Bees</u> <u>Lucy Learns to Share</u> <u>Jerry Has A Surprise</u> <u>Try, Try Again</u> <u>One Rainy Day</u> <u>Jim Learns a Responsibility</u> <u>Tony's Summer Vacation</u>	LMC
301.21	<u>Tattle-tale</u>	LO, W (K-3)

The following are suggested materials to be purchased by individual schools. Many of these materials may be previewed in the Roosevelt School Title I rooms.

<u>NUMBER</u>	<u>TITLE</u>	<u>LOCATION</u>
	<u>Duso Kit D-1</u>	R (K-Lower
	<u>Developing Understanding of</u>	Primary)
	<u>Self and Others</u>	
	<u>Understanding and Accepting Self</u>	
	<u>Understanding Feelings</u>	
	<u>Understanding Others</u>	
	<u>Understanding Independence</u>	
	<u>Understanding Goals and Purposeful</u>	
	<u>Behavior</u>	
	<u>Understanding Mastery, Competence,</u>	
	<u>and Resourcefulness</u>	
	<u>Understanding Emotional Maturity</u>	
	<u>Understanding Choices and Consequences</u>	
	<u>Duso Kit D-2</u>	R (Upper Pri.-
	<u>Unit Themes</u>	Grade 4)
	<u>Toward Self-Identity</u>	
	<u>Toward Friendship</u>	
	<u>Toward Responsible Interdependence</u>	
	<u>Toward Self-Reliance</u>	
	<u>Toward Resourcefulness and Purposefulness</u>	
	<u>Toward Competence</u>	
	<u>Toward Emotional Stability</u>	
	<u>Toward Responsible Choice Making</u>	
	<u>Toward Affective Development</u>	
	<u>American Guidance Service, Inc.</u>	
	<u>".. is an activity-centered program</u>	
	<u>designed to stimulate psychological</u>	
	<u>and affective development for 3-12</u>	
	<u>year olds."</u>	

IFC FILMSTRIPS:

	<u>They Need Me</u>
132-1	<u>My Mother and Father Need Me</u>
132-2	<u>My Baby Sister Needs Me</u>
132-3	<u>My Friends Need Me</u>
132-4	<u>My Dog Needs Me</u>

<u>NUMBER</u>	<u>TITLE</u>	<u>LOCATION</u>
130-1	<u>How Do You Feel About</u>	R
130-2	<u>Your Community</u>	
130-3	<u>School</u>	
130-4	<u>Animals and Plants</u>	
130-5	<u>Your Home and Family</u>	
130-6	<u>Other Children</u>	
	<u>Being Alone</u>	
	<u>Two Sides to Every Story</u>	R
133-1	<u>Is Anyone to Blame?</u>	
133-2	<u>Have You Felt Hurt?</u>	
133-3	<u>A Place In the Family</u>	
133-4	<u>Have You Wanted to Be Alone?</u>	

KITS:

Kindle Series R

Who Am I?
How Do I Learn?
Getting Along?
 Produced by Inside-Out Productions, Inc.
 Distributed by Scholastic Publications, Inc.
 1970

Secrets R

Booklets and Tapes for
 building self-concept
 Dr. Maxwell Maltz, M. D., F.I.C.S., 1971
 Children's Success Goals, Inc.

The following materials are available from the
Scottsbluff Junior High Library.

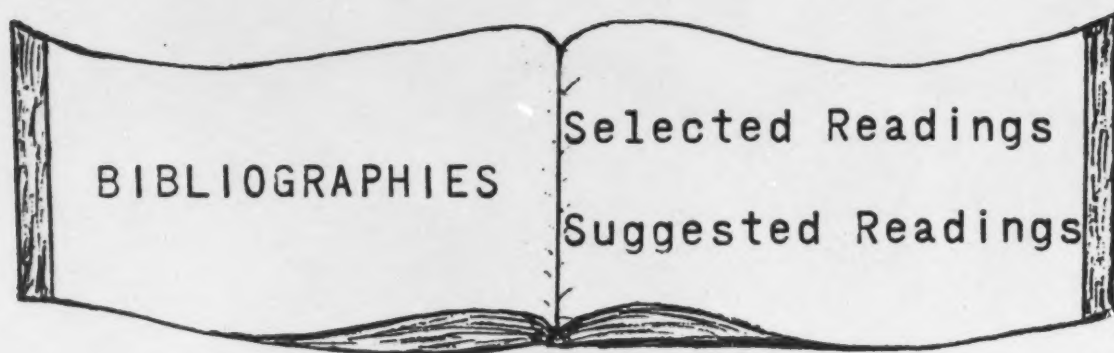
KITS:

<u>NUMBER</u>	<u>TITLE</u>
155.2	<u>Popularity Problems of Teens</u> <u>The Art of Friendship</u> <u>Becoming More Self-Confident</u> <u>Discovering the Real You</u> <u>The Need to Belong</u>
155.2	<u>Why Am I Afraid to Tell You Who I Am?</u>
155.5	<u>Adolescent Experience Series</u> <u>Developing Values</u>
155.5	<u>Adolescent Experience Series</u> <u>Forming Beliefs</u>
155.5	<u>Adolescent Experience Series</u> <u>Interpersonal Relationships</u>
155.5	<u>Adolescent Experience Series</u> <u>Reflections of Myself</u>
155.5	<u>Adolescent Experience Series</u> <u>Setting Goals</u>
155.5	<u>Adolescent Experience Series</u> <u>Shaping Identity</u>
155.5	<u>Adolescent Experience Series</u> <u>Understanding Emotions</u>
155.5	<u>Understanding Your Parents</u> <u>What Separates Us?</u> <u>What Brings Us Together?</u>
155.646	<u>How to Live With Your Parents and Survive</u>
158.1	<u>Fuzzies</u>
158.1	<u>Life Issues of Young Teen</u> <u>Commitment---to What?</u> <u>Discovering What Life's All About</u> <u>Learning to Make Decisions</u> <u>Success---What Is It?</u>

<u>NUMBER</u>	<u>TITLE</u>
158.24	<u>Family Problems of Young Teens</u> <u>Cutting the Apron Strings</u> <u>The Problem With Parents</u> <u>The Teen's Role in a Family</u> <u>Understanding Brothers and Sisters</u>
170	<u>What Is Prejudice?</u>
177.6	<u>Friendly and Hostile</u>
301.43	<u>Problems of Today's Youth</u>
301.45	<u>Story of America's People Today</u> <u>All Alike, and All Different</u> <u>Being a Chicano</u> <u>Being a Foreigner</u> <u>Being a Puerto Rican</u> <u>Being an Indian</u> <u>Being Black, Brown or Yellow</u> <u>The Old Ways and the New Ways</u> <u>The Third Generation</u>

FILMSTRIPS:

<u>NUMBER</u>	<u>TITLE</u>
155.5	<u>A Better Series</u> <u>Making Friends is Easy</u> <u>Popularity Comes to You</u> <u>Yes, Politeness Is For You</u> <u>You Want to Make a Good Impression</u> <u>Your Boss is Proud of You</u> <u>Yours For the Best</u>



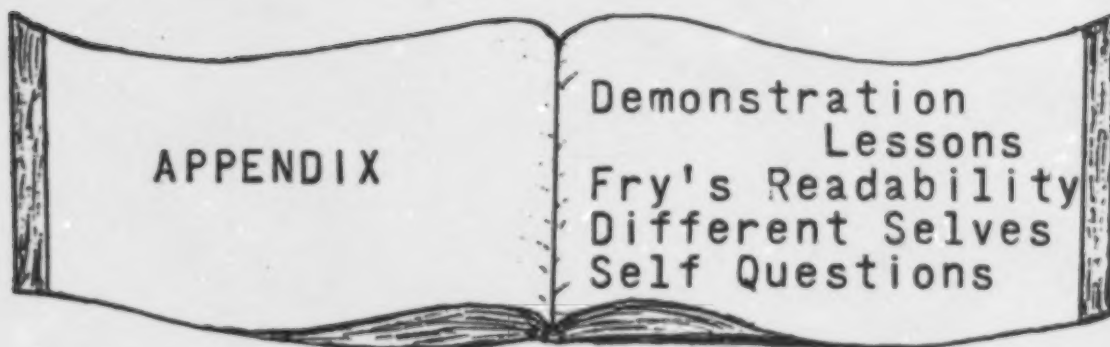
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Follow My Leader

Demonstration Lesson

This lesson is for a fourth grade class of approximately 25 pupils. However, it would also be an excellent book to use in other grades.

Book: Follow My Leader by James B. Garfield

Objective: To make the Class more sensitive to the problems of the handicapped, especially the blind.

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

Garfield, James B., Follow My Leader, Scholastic Book Services, 1957.

Activity: Read Chapter 2.

Discussion Questions:

1. How did Jimmy feel when he couldn't put on his shirt by himself?
2. Jimmy felt helpless. What does it mean to feel helpless?
3. Why did he feel he couldn't be a Scout any longer?
4. What did Jimmy's nightmare mean?
5. How does Jimmy feel toward Mike?
6. Why did Jimmy feel as he did about the dark glasses?
7. Why didn't Jimmy want Carolyn to help him?
8. Did Carolyn really fill the glass to full? Why did she say that?
9. How did Art and Chuck help change Jimmy's mind about getting a dog?

Follow-up Activities:

Have at least one student watching every blindfolded student.

1. Blindfold the students and have them walk around in a room that they are not familiar with.
2. Blindfold the students and have them put on and button a shirt.
3. Blindfold the students and have them take off their shoes and put them on and tie them.
4. Blindfold the students and have them eat their lunch.

Reactions of Students: At first the activities with the blindfold sounded "fun" to the students. It did not take them very long to realize that it is not as easy to do many things without sight. Also the longer they are blindfolded, the more easily they become frustrated. They were very aware of the problems of the blind.

Sandy Harrach, Pam Klepper

My Experiences with Bibliotherapy

Grade One

Class 15

OBJECTIVE: To become aware that there are "two sides" to a story.

TITLES of Books Read: Three Billy Goats Gruff, from Tall Book of Nursery Tales, Harper 1944, and The Poor Old Troll from Bookshop B-17 by Granowsky and Botel, D.C. Heath 1973.

INTRODUCTION: Used the complete story. Read during literature class period. Read to total group, mixed boys and girls.

READINESS: Explain to children after the story.

READING: Both books discussion.

FOLLOW-UP ACTIVITY: Filmstrip "Is Anyone to Blame" and "Two Sides to Every Story" from series 133M, Churchill Film.

EVALUATION: Discussion question included in filmstrip.
Troll

Why did you believe the troll?

1. Just joking?
2. He was being friendly and kind?
3. Goat beat him up?
4. He was all taped up?

Goat

1. Troll talked mean?
2. Just wanted to eat?
3. They were friendly?

REACTION AND EVALUATION: After using it with my class I found it to be very beneficial. The students response to it was very positive. They realized that there are always two sides to a story. The children voted on those believing Troll (7) and Goat (7). I would recommend this to be used at any level. Rose C. Martinez

My Experiences with Bibliotherapy

Jr. High- 7, 8, and 9th Grades 12-22 in a group
The Classes were mixed boys and girls, and below grade level
in reading testing.

OBJECTIVE: Enjoy and be able to identify with characters according to each pupil's needs and experiences.

TITLE: Street Rod by Henry Felson, Random House, 1953.

SUMMARY: Ricky, age 16, dreams and longs for a car of his own. He defies his parents and with his own money buys for \$90 a car worth \$25, a pile of junk. He has to bear much tantalizing from his peers. However, he contracts with a mechanic to give his car a face lifting. There are many conflicts between the boys in his gang with parents, girls, sheriff and other adults because of reckless driving. Rick is instrumental in starting the Dellville Timing Association and is hopeful to secure a city sponsored Drag Strip. When refused, action really begins. Later Rick enters a State Street Rod Show and wins first place which opens a whole new outlook on life. At last Rick becomes the leader among his peers which creates a new problem. Link in no way will accept this and step down to second place. Rich reaches the hilt of his desires until.....

REACTIONS: This book was read orally to my pupils, boys and girls, ten minutes daily. There were no pre-requisites, no requirements, except to listen and enjoy and discuss if they so desired. Each day the pupils knew exactly where I finished the day before and reminded me if I repeated even one sentence. It was the highlight of each class period and discipline improved in anticipation of the continued story. You can't believe how excited these seventh, eighth and ninth graders were over the involvement in this story. It was a revelation to me also, and I

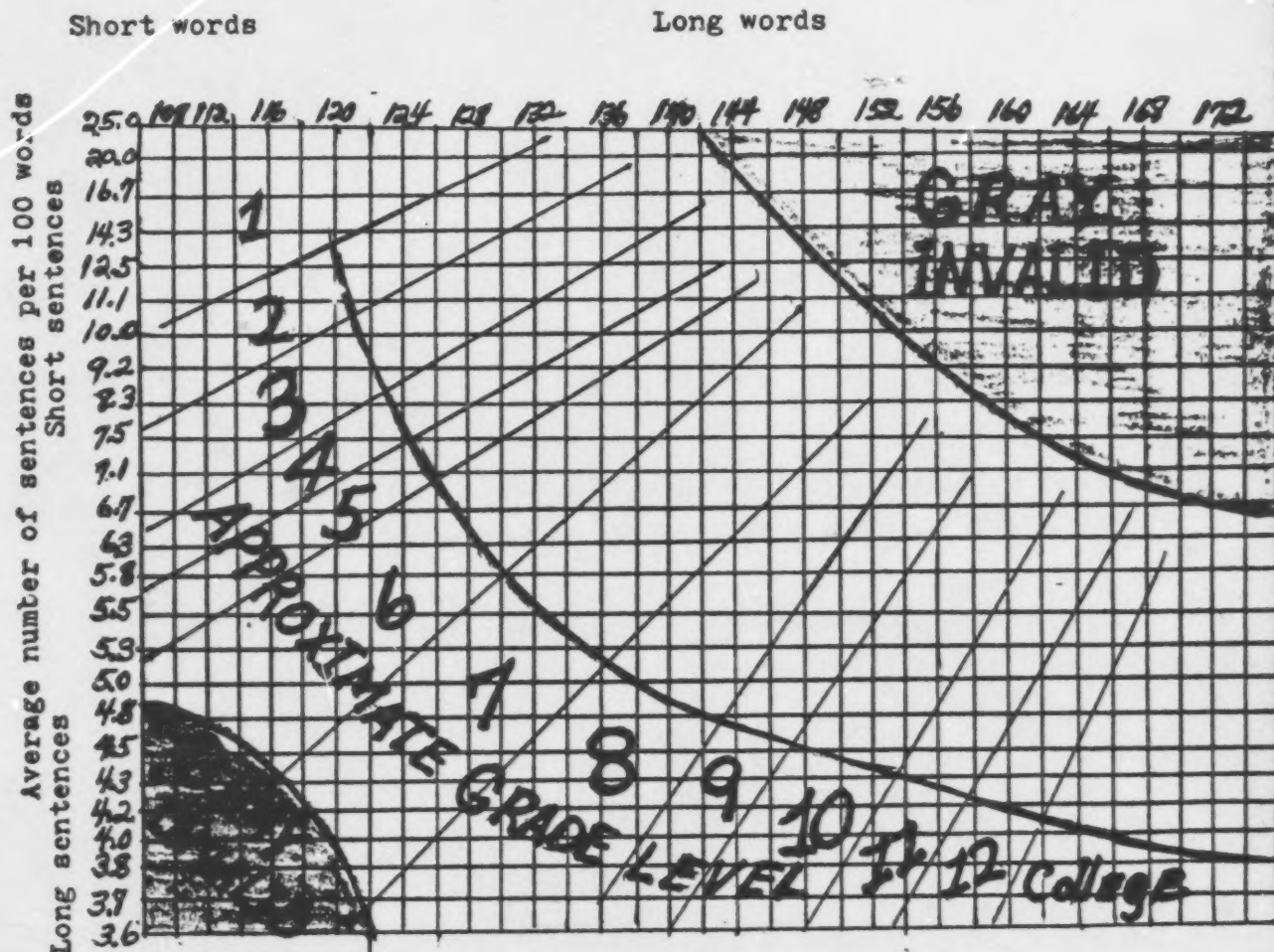
encourage other teachers to read to their Junior High Students.

Street Rod was written about 25 years ago. We discussed changes in speed limits, driving age, insurance, and other laws regarding driving cars. No doubt this story led to self-examination, stimulated thought with reference to respect for authority and a sense of responsibility. Further more it motivated the pupils to read. Hot Rod, by the same author, was checked out of the library before I was half way through Street Rod. This book did leave a lasting impression on these pupils.

Carolynn Long
Scottsbluff Jr. High School

GRAPH FOR ESTIMATING READABILITY

by Edward Fry, Rutgers University
Reading Center
Average number of syllables per
100 words

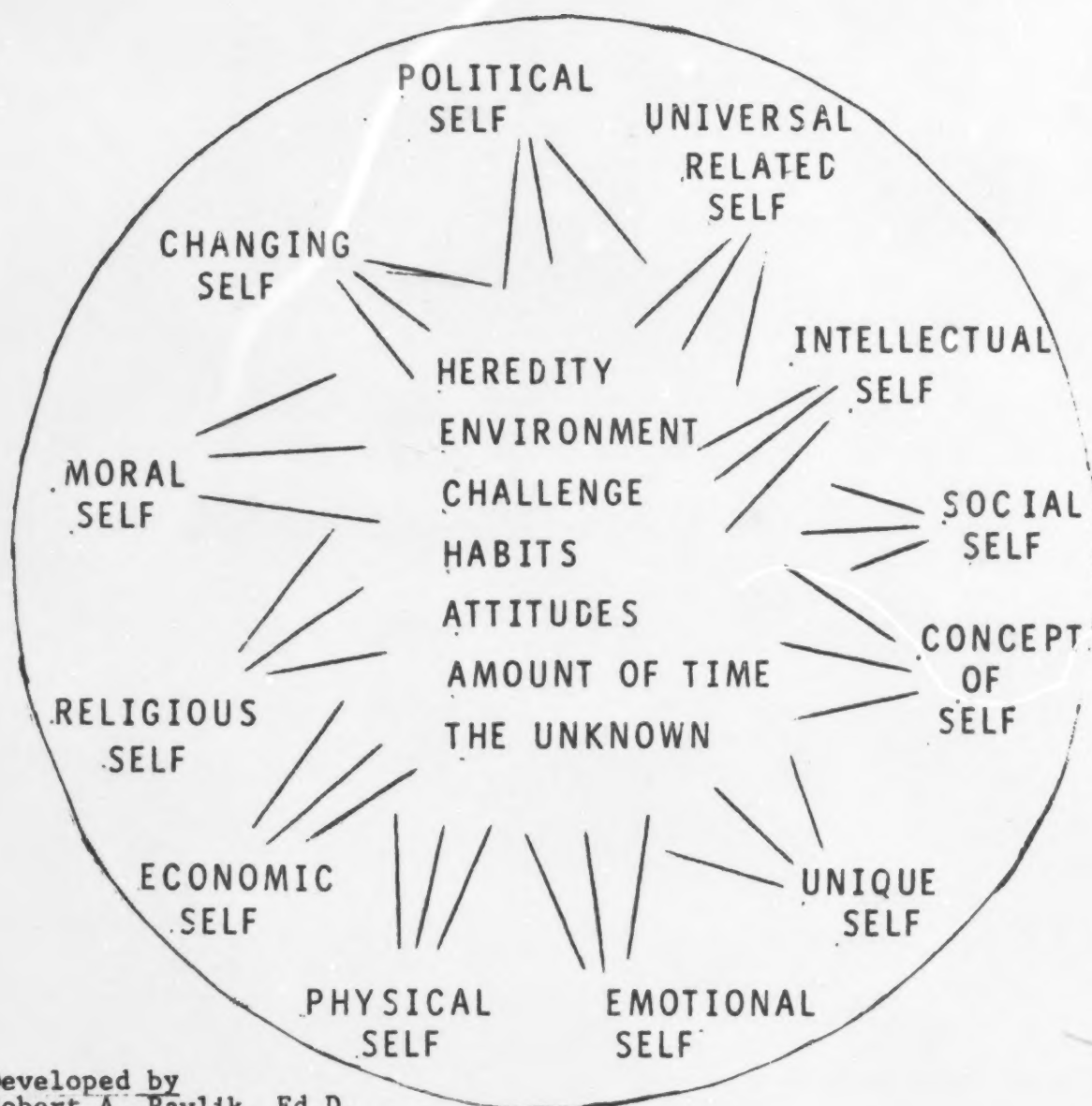


DIRECTIONS: Randomly select 3 one hundred word passages from a book or an article. Plot average number of syllables and average number of words per sentence on graph to determine area of readability level. Choose more passages per book if great variability is observed.

Example:	No. Sentences	No. Syllables	$\frac{6.67}{3 \overline{) 20}}$	$\frac{132.6}{3 \overline{) 398}}$
Sample 1	5	141		
2	7	108		
3	<u>8</u>	<u>149</u>		
	20	398		
			Grade Level	6

Source: Journal of Reading (April, 1968)

THE DIFFERENT SELVES AND THEIR REGULATORS



Developed by
 Robert A. Pavlik, Ed.D.
 Assistant Professor of Education
 Reading Center
 University of Northern Colorado
 Greeley, Colorado 80631

CHANGING SELF

How am I changing?
 Why am I changing?
 How are my changes affecting me?
 How are my changes affecting others?
 What, if any, living thing remains static? Why? Why not?

CONCEPT OF SELF

(the self as a communicator, speaker-sender, and listener-receiver)

What are the sources of my creativity?
 In what ways am I creative? Why?
 What have I made that I like? Why?
 What do I need to be creative?
 Why do I need to be creative?
 In what ways are the various art forms special kinds of communication?
 What are the functions of communication?
 What could I do without communicating? How long could I last?
 In what ways am I concerned about the messages I send?
 When am I a listener? Why?
 When should I listen and when should I speak? Why?
 When do I cause pain because I do not listen? Why?
 When do I diminish the worth of another because I do not listen?
 When is it necessary to talk when I am with someone?
 In what way, if any, can I be human without being a part of the sending-receiving process?
 In what ways can I experience humanness without telling how I think and feel?
 When do I believe silence is a virtue? Why?
 When do my silences contribute to understanding? Why?
 In what ways do I believe I may partially control my destiny through effective communication? Why?

ECONOMIC SELF

How do my father and mother earn a living?
 In what ways do they enjoy their work?
 In what ways do they dislike their work?
 In what ways do they wish they were prepared for another type of work?
 What, if any, professional aspirations do my parents have for me?
 In what ways am I inclined to accept their choice?
 Would I rather choose some other means of making a living?
 What? Why? Why not?
 What jobs have I enjoyed? When? Why?
 Have I sought jobs without being told? When? What? Why?
 Do I need a job? Why? When?
 What is the answer when someone asks, "What do you want it to be?"

Must I prepare for what I want to do by continuing to go to school?

Must I decide now upon a choice? Why?

Should I have decided sooner? Why?

Do I want to work as hard as my parents do? Why?

Could I be a bum? Why?

Can I afford time to develop a talent? Why?

Can I be an artist? Why?

In what ways do I believe wealth and happiness are the same?

What are my feelings toward work? Why?

EMOTIONAL SELF

How do I define a feeling?

How do I define an emotion?

How is an emotion different from and similar to a feeling?

How do I become emotional?

How do I know my emotions are under control/not under control?

Which emotions do I wish to curb/cultivate? Why?

INTELLECTUAL SELF

How do I define thinking?

How do I learn?

When do I think?

When am I able to predict what will result from my thinking? Why?

When am I able to distinguish fact from opinion?

When am I able to solve my own problems? Why?

How does my ability to solve problems relate to my intellectual ability?

In what ways do I enjoy the process termed "intellectual"?

Do I want to learn how to solve problems? Why? Why not?

When am I afraid to try to solve a problem for fear that I might fail? Why?

When do I feel free to solve a problem in my own way? Why?

In what way is earning a grade important to me?

Do I feel being intelligent is important? Why?

If I choose not to accomplish every assignment, do I choose to accept the consequence? Why?

Do I respect competent people? Why?

What does it mean to be educated? Trained?

In what ways, if any, am I afraid in the classroom?

In what ways, if any, am I afraid of teachers?

When do I like to read? Why?

When have I been made to feel inferior because I can't read well? How did it feel?

In what ways does my family think being educated is important?

When, if ever, do my friends think me strange if I choose to read and think?

Could I be successful without going through school? Why? Why not?

Could I hate teachers? Why? Why not?
 Could I hate school without feeling guilty? Why? Why not?
 What does I.Q. mean to me?
 In what ways is intelligence a product of birth or learning?
 How do I reason?
 How do I feel about my reasoning ability?

MORAL SELF

What does moral mean to me?
 How well do I assume responsibility for home tasks?
 How well do I assume responsibility for school tasks?
 In what ways do my parents and teachers generally trust me? Why? Do they not trust me? Why?
 In what ways do my peers trust me? Why? Do they not trust me? Why?
 Have I ever done anything I believe to be honest/dishonest? When? What?
 What does honesty mean to me?
 In what ways do I believe that my culture rewards honesty?
 In what ways do I question the honesty of my society?
 Have I been taught that cheating is immoral? When? By whom?
 Do I believe that one can cheat if no one discovers the cheating? Why? Why not?
 In what ways are my standards derived from my family?
 Am I a moral man if I accept without thinking the standards of my society? Why? Why not?
 When and how am I my brother's keeper?
 What is the concept of time in my house and culture? Why?
 How, if at all, does time effect my responsibilities?
 Do I have contracts to honor? What? Why? How well do I honor them?
 When do I respect the law?
 When do I respect representatives of the law?
 What is the function of the law for me?
 What are my ethics?

PHYSICAL SELF

What is my body?
 What are the parts of my body?
 Which parts of my body are strong? Why?
 Which parts of my body are weak? Why?
 How well does my body function for me? Why?
 How can I improve my body? The functions of my body?

POLITICAL SELF

Which parts of my school community do I like/do I not like?
 What voice do I have in planning my school community?
 Can I change my school community? Why? Why not?
 Who sets school policy? Why?
 What group of students provides leadership? Why?

Have I registered a complaint with the council, faculty, or administration? Why? Why not?
 Do I disapprove of classroom management in silence? Why? Why not?
 Have I worked in a school or community political campaign? Why? Why not?
 Do I believe I cannot change my community? Why? Why not?
 What do I think of the phrase, you can't fight city hall? Why?
 What is my role in politics? Why?

RELIGIOUS SELF

Why do I or do I not belong to some religious organization?
 What does religion mean to me?
 What do I know about the religions of the world?
 How do I relate to the universe?
 How, if at all, do religions differ?

SOCIAL SELF

When, if ever, do I feel comfortable with my peers?
 When, if ever, do I believe my manners are inferior?
 When, if ever, am I uncomfortable about my background?
 When, if ever, am I afraid to meet new people?
 When, if ever, can I start a conversation?
 When, if ever, can I keep a conversation going?
 When, if ever, do I feel comfortable with adults? Peers? Younger?
 When, if ever, do I belong to a group?
 When, if ever, do I approve of the group to which I belong?
 When, if ever, do I want to belong to another group? Why?
 When, if ever, am I shy in new experiences?
 When, if ever, am I ashamed of my house? Family? Meeting new people? Of my appearance? Of my ability to introduce friends? Of my fear of not being able to belong? Of living on the wrong side of the tracks?
 When, if ever, am I rejected by specific groups?
 When, if ever, do I use the special language of my group?
 How do I act in conversations? Why?
 How have I developed socially? Why?
 What do I hate? Why?
 What do I love? Why?
 How do I wish to improve socially? Why?

UNIQUE SELF

Do I believe uniqueness is a virtue? Why?
 How am I different from everyone else?
 What differences do I want to maximize?
 What could it mean if someone is different?
 What do I believe makes a person different?

When, if at all, does knowing someone is different from me
 bother me? Why?
 Why do some people make fun of differences? Why do I?
 How were Ghandi, Hitler, Jesus, and Marx different?
 If a salesman says to me, "Everyone is wearing this style,"
 what is my reaction?
 Can a non-conformist find happiness? Why? Why not?
 Does it require courage to differ? Why? Why not?
 Could a democratic society survive without any conformists?
 Why? Why not?
 How am I different?
 What is conformity? When do I conform?
 Which plays a more significant role in making me unique---
 heredity or environment?

UNIVERSE RELATED SELF

What is the flow of time?
 What is time?
 What is yesterday?
 What is tomorrow?
 What is today?
 How am I connected with today? Yesterday? Tomorrow?
 What can I remember from my childhood?
 What did my grandparents and parents tell me about yesterday?
 In what ways do I live for the future? Today? Yesterday?
 What, if any, older person relates me to the past? How? Why?
 Who have been world changers? In what ways?
 In what ways can I be a changer?
 What is the history of my family? School? Community?
 How did I get to be the way I am?
 How do I want to live?